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THE NEW YORK



DRAMATIC MIRROR

Vol. LVIII, No. 1, 489.

NEW YORK: SATURDAY, JULY 6, 1907.

Price Ten Cents



Photo Otto Sarony Co., N. Y.

THOMAS F. DONNELLY AND HELDA ROTALI.

THE MATINEE GIRL



HENRY MILLER'S activity has converted Hilltop, his new country estate overlooking Stamford, Conn., from a dreaming solitude to a spot of many activities. Up and down its green carpeted sides dashes several times a day the crimson streak of the actor-manager's automobile, carrying him and his guests to and from the train.

In the intervals the crimson streak is succeeded by the glossy bay of Limerick, the Irish hunter, on which the master of Hilltop takes daily gallops, and each is superseded at least once a day by iron gray Steve, the light footed roaster that trots off disdaining the weight of the go-cart of guests as a feather. Twister, the amiable bull terrier, who was master of ceremonies at the Princess Theatre, in the intervals of his master's absence, is the head of the animal menage.

Jack and Mary, two yellow collies, pay him the deference that is his due. Two Jersey cows assist the illusion of farming. But the interest and wonder of the amateur farmer centres in the spotted ten-day-old product of one of these Jerseys, a calf, that for guile and strength and unexpectedness surpasses, he declares, all living creatures. Mr. Miller knows whereof he speaks, for twice has he essayed to guide the strange creature to the barn with amazing and unflattering results.

Inventive genius may not be repressed, even though a man be concentrating his chief energies upon amateur farming. It has ever been the problem of fishermen how to sleep though fishing. This, in his moments free from barnyard and garden concerns, Mr. Miller has solved. He attached one end of the line to a bottle, baited the hook and flung it into the stream. The mysterious operation was repeated and repeated until there floated about in that portion of the brook that widens into a lake six bottles, that were now and then strangely disturbed, executing odd, impatient movements on the otherwise untroubled surface of the usually placid lake. Meanwhile in his hammock Mr. Miller slept. His half hour nap over he cast a contemplative eye at the bottles. They were still floating and some had made their way a considerable distance down stream. Yawning the fisherman bestirred himself to a rowboat, pushed his boat out amidstream and recovered the bottles. Attached to the hook of each was a fine brook trout. I hesitate to repeat the alleged dimensions of those trout, for this is a truthful column. But the cook corroborates the story as to the methods and number.

Tether ball and baseball, rambles through the woods, and grand opera by way of a talking machine, are pleasures supplementary to discussions of farming and spins about the tree-shadowed country roads.

All these account for the diminution of avoidpools, the accession of rosiness and the boyish spirits of the popular actor-manager.

Upon a phase of the life and bypaths of the theatre in New York Theodore Dreiser has turned the lens of a photographer in his novel, "Sister Carrie," which, among those who seek for truth in realistic novels of the better sort, was the theme of last week.

Mr. Dreiser fearlessly makes use of names and places when the needs of verisimilitude require. Here is an example of his photographic treatment of Broadway conditions:

When Carrie renewed her search, as she did the next day, going to the Casino, she found that in the opera chorus, as in other fields, employment is difficult to secure. Girls who can stand in a line and look pretty are as numerous as laborers who can swing a pick. She found there was no discrimination between one and the other of the applicants, save as regards a conventional standard of prettiness and form. Their own opinion or knowledge of ability went for nothing.

The manager of the Casino was not at the theatre. She was told by a sulky doorman at the stage entrance that she must call at the manager's office. She knew there would be no need of calling there now. He would not be in. Nothing remained but to employ the intermediate hours in search.

This dismal story of ventures in other places is quickly told. Mr. Daly saw no one save by appointment. Carrie waited an hour in a dingy office, quite in spite of obstacles, to learn this fact of the placid, indifferent Mr. Dorney:

"You will have to write and ask him to see you."

So she went away.

At the Empire Theatre she found a hive of peculiarly listless and indifferent individuals. Everything ornately upholstered, everything carefully finished, everything remarkably reserved.

At the Lyceum she entered one of those secluded, under-stairway closets, beruffled, and bepaned, which causes one to feel the greatness of all positions of authority. Here was reserve itself done into a box office clerk, a doorman and an assistant, gloriing in their fine positions.

"Ah, be very humble now—very humble indeed. Tell us what it is you require. Tell it quickly, nervously and without a vestige of self-respect. If no trouble to us in any way we may see what we can do."

This was the attitude of the Lyceum. These little propitiously of businesses are lords indeed on their own ground. Carrie came away wearily, somewhat more abashed for her pains.

Carrie had heard the details of the weary and fruitless search that evening.

"I just walked, and walked, and waited around." To-morrow came and the next and the next. Carrie saw the manager of the Casino once.

"Come around the first of next week," he said. "I may make some changes then."

He was a large and corpulent individual, surfeited with good clothes and good eating, who judged women as another would horseflesh. Carrie was pretty and graceful. She might be put in even if she did not have any experience. One of the proprietors had suggested that the chorus was a little weak on looks.

Monday Carrie went again to the Casino.

"Did I tell you to come around to-day?" said the manager, looking her over as she stood before him.

"You said the first of the week," said Carrie, greatly abashed.

"Ever had any experience?" he asked again, almost severely.

Carrie owned to ignorance.

He looked her over again as he stirred among the papers. He was secretly pleased with this pretty, disturbed looking young woman. "Come around to the theatre to-morrow morning."

Carrie's heart bounded into her throat.

"I will," she said with difficulty and turned to go.

Would he really put her to work? Oh, blessed fortune! Could it be? Already the hard rumble of the city through the open windows became pleasant. A sharp voice answered her mental interrogation, driving away all mental immediate fears on that score.

"Be sure you're there promptly," the manager said, roughly. "You'll be dropped if you're not."

Carrie hastened away. She had a place—she had a place! This sang in her ears.

On Monday Carrie reported promptly, and was given a place in the line. She saw a large, empty, shadowy playhouse, still redolent of the perfumes and blazonry of the night, and notable for its rich, Oriental appearance. The wonder of it awed and delighted her. Blessed be its wondrous reality. How hard she would try to be worthy of it! It was above the common man, above idleness, above want, above insignificance. People came to it in fiery and carriages to see. It was over a center of light and mirth. And here she was of it. Oh, if she could only remain how happy would be her days!

"What is your name?" said the manager, who was conducting the drill.

"Madenda," she replied.

"Well, now, Miss Madenda, you go over there."

Then he called to a young woman who was already of the company. "Miss Clark, you pair with Miss Madenda."

This young lady stepped forward, so that Carrie saw where to go, and the rehearsal began.

As the drilling proceeded the stage manager seemed to wax exceeding wrath over trifles, and to increase his lung power in proportion. It was very evident that he had a great contempt for any assumption of dignity or innocence on the part of these young women.

"Clark," he would call, meaning, Miss Clark, "why don't you catch step there?"

"Be sure there's right. Right," I said.

"Right! For Heaven's sake get onto yourself. Right!" and so saying he would lift the last sounds into a vehement roar.

"Maitland! Maitland!" he called once.

A nervous, comely dressed little girl stepped out. Carrie trembled for her out of the fullness of her own sympathies and fears.

"Yes, sir," said Miss Maitland.

"Is there anything the matter with your ears?"

"No, sir."

"Do you know what 'column left' means?"

"Yes, sir."

"Well, what are you stumbling around the right for? Want to break up the line?"

"I was just—"

"Never mind what you were just! Keep your ears open."

Carrie pitied and trembled for her in turn.

Yet another suffered the pain of personal rebuke.

"Hold on a minute," cried the manager, throwing up his hands as if in despair. His demeanor was fierce.

"Elvers," he shouted, "what have you got in your mouth?"

"Nothing," said Miss Elvers, while the others smiled and stood nervously by.

"Well, are you talking?"

"No, sir."

"Well, keep your mouth still then. Now, altogether again."

At last Carrie's turn came. It was her extreme anxiety to do all that was required that brought on the trouble.

She heard some one called.

"Mason," said the sharp voice. "Mason."

She looked around to see who it could be. A girl behind shoved her a little, but she did not understand.

"You, you," cried the manager. "Can't you hear?"

"Oh," said Carrie, collapsing and blushing fiercely.

"Isn't your name Mason?" asked the manager.

"No, sir," said Carrie. "It's Madenda."

"Well, what's the matter with your feet? Can't you dance?"

"Yes, sir," said Carrie, who had long since learned this art.

"Why don't you do it then? Don't go shuffling along as though you were dead. I've got to have people with life in them."

"Yes, sir," she said.

It was this constant energy, coupled with irascibility and energy, for three long hours. Carrie came away worn enough in body, but too excited in mind to notice it. She meant to go home and practice her evolutions. She would not err in any way if she could help it.

Of the processes of disillusionment of his heroine the author says:

Each day thereafter brought his cares. She found it was not such a wonderful thing to be in the chorus, and she also learned that her salary was to be \$12 a week. After a few days she had her first sight of those high and mighty—the leading ladies and gentlemen. She saw that they were privileged and deferred to. She was nothing—absolutely nothing at all.

Mr. Dreiser knows his Broadway too well to permit Carrie Madenda to spring into success in a night. He made her evolution into success gradual.

Shifting his lens the photographer focused upon Carrie Madenda, the Broadway success, thus:

Thus crowded fortune. For this whole week, though her large salary had not yet arrived, it was as if the world understood and trusted her. Without money—or the requisite sum at least—she enjoyed the luxuries which money could buy. For her the door of fine places seemed to open quite without the asking. Carrie's palatial chambers, how marvelously they had come to her! The manager of the Wellington had called and begged her to accept them at her own price, her distinction, he arguing, adding distinction to the hostelry that possessed such guests. Men sent flowers, love notes, offers of fortune. And still her dreams ran riot. The one hundred and fifty! The one hundred and fifty a week! What a door to Aladdin's cave it seemed to be! She conceived of delights which were not—saw lights of joy that never were on land or sea. Then at last, after a world of anticipation came her first installment of one hundred and fifty dollars. It was paid to her in greenbacks—three twenties, six tens, six fives. Thus collected it made a very convenient roll. It was accompanied by a smile and a salutation from the cashier who paid it.

"Ah, yes," said the latter when she applied.

"Miss Madenda, one hundred and fifty dollars. Quite a success the show seems to have made."

Yes, indeed, returned Carrie.

Right after the money the significant members of the company, and she heard the changed manner of address. One such as she had only recently been, was waiting for her modest salary. It took her back to the few weeks in which she had collected, or rather had received, almost

with the air of a domestic, four fifty per week from a lordly foreman in a shoe factory; a man, who, in distributing the envelopes, had the manner of a prince doing out favors to a servile group of petitioners. Oh, it was so easy now! The world was so rosy and bright. She felt so thrilled that she must needs walk back to the hotel to think, wondering what she should do.

But soon the sun of her happiness suffered partial eclipse.

It does not take money long to make plain its impotence, providing the desires are in the realm of affection. With her one hundred and fifty in hand, Carrie could think of nothing particularly to do. In itself, as a tangible, apparent thing which she could touch and look upon, it was a diverting thing for a few days, but this soon passed. Her hotel bill did not require its use. Her clothes had for some time been wholly satisfactory. Another day or two and she would receive another hundred and fifty. It began to appear that this was not so startlingly necessary to maintain her present state. If she wanted to do anything better or move higher she must have more—a great deal more.

Now a critic called to get up one of those tinsel interviews which shine with clever observations, show up the wit of critics, display the folly of celebrities and divert the public. He liked Carrie and said so publicly, adding, however, that she was merely pretty, good natured and lucky. This cut like a knife. The Herald, getting up an entertainment for the benefit of its free ice fund, did her the honor to beg her to appear along with celebrities, for nothing. She was visited by a young author who had a play which he thought she could produce. Alas! she could not judge! It hurt her to think it. Then she found that she must put her money in the bank for safety, and so morning, finally reached the place where it struck her that the door to life's perfect enjoyment was not open.

With this photograph of the mood of loneliness, the mood recognizable as an occasional visitation of all grades of being above the bivalence, the studies in light and shade ends.

Amid the tinsel and shine of her state walked Carrie unhappy. Alone, she was now an illustration of the devious ways by which one who feels rather than reasons may be led in the pursuit of beauty. Though often disillusioned she was still waiting for that halcyon day when she should be led forth among dreams made real. Ames had pointed out a farther step, but on and on, beyond that, if accomplished, would lie others for her. It was forever to be the pursuit of that radiant delight that tints the distant hilltops of the world.

Oh, Carrie, Carrie! Oh, blind strivings of the human heart! Onward, onward, it saith, and where beauty leads there it follow. Whether it be the tinkle of a lone sheep bell o'er some quiet landscape or the glimmer of beauty in sylvan places or the show of soul in some passing eye, the heart knows and makes answer, following. It is when the feet weary and hope seems vain that the heart reaches out and longs for rest. Know that for you is nothing but rest, not content. In your rocking chair by your window dreaming you shall long, alone. In your rocking chair by your window shall you dream such happiness as you may never feel.

These silhouettes of stage life are drawn against a more powerful background. Parallel with Carrie's life, until the last chapters of the story, runs that of George Hurstwood. For his grim plunges into the depths of human conduct and motive the author did not go to high life. Hurstwood comes into our ken as the manager of a "swell, exclusive saloon" in Chicago. As the book has to do with the evolution of a woman, conversely it deals with the involution of a man. To Carrie her literary creator is a photographer. When he passes to Hurstwood he becomes a painter—a great painter. Step by step, with infinite minutiae and painful but fascinating detail, he traces the deterioration of the showy, kind-hearted saloon man, through the successive stages of idleness in New York, an attempt to join the breakers of a street car strike, the staggering tasks of a hotel porter, through a long illness at Bellevue Hospital, to mendicancy, enlistment in the Fleischmann bread line, and, at last, the lying down with hands crossed and a weary "What's the use?" in a Bowery lodging house, where the gas had been turned on but not lighted. It is a marvelous picture of the moral disintegration of a man. Therein, despite all the superficial charm of the heroine, lies the tremendous power of the book. It is as though Carrie were the tender flesh of the creation, but Hurstwood its bony, essential structure of foundation.

To her home, The Pines, at Riverdale-on-the-Hudson, came recently an offer from a manager who proposed a revival of Uncle Tom's Cabin. "You had much to do with the success of the revival of The Two Orphans," he wrote. "This revival will be a still greater success." He offered her any female role she might choose. To this offer Miss Morris made reply:

"The only role I would play in Uncle Tom's Cabin is Uncle Tom."

THE MATINEE GIRL.

ENTHUSIASTIC ADMIRERS.

When the people of Rochester take a fancy to an actress they make no secret of their admiration, and it is a fortunate individual who through talent or personality or both wins their good opinion. Harriet Barton, who has just finished an engagement of five months with the Baker Stock company, was simply overwhelmed with attentions and presents, especially when the news of her intended resignation was published. The Moore Club of young women presented her with a necklace of amethysts set in gold, and the Kershaw Club gave her a gold bracelet. A very handsome hack comb of tortoise shell, ornamented with beaten gold, was the gift of the Carnation Club. Just before her departure a number of young women formed an organization called Miss Barton's Girls, and presented the actress with a pearl necklace. Among the other presents were several gold lockets engraved with Miss Barton's monogram, hat pins, velvet pins, silver articles for bodice use, lamps and other articles too numerous to mention. As for flowers, candy and letters, they arrived every day in quantities, and Miss Barton was unable to accept one-tenth of the invitations that were extended to her. On the evening of her departure, although it was almost midnight when the train left, there were nearly 200 young women at the station to say good-bye. Among the out-of-the-ordinary incidents connected with Miss Barton's leaving were the following: The cabman who drove her to the station refused to accept any fare; the newsboys who urged their papers on her would not allow her to pay, and the waiters at her hotel, instead of expecting an extra tip, actually clubbed together and gave her an immense bouquet of sweet peas.

A DISCHARGE FROM BANKRUPTCY.

Washington I. Kilpatrick, the theatrical manager of 127 West Forty-third Street, who filed a petition in bankruptcy on March 27, 1906, has received a discharge from bankruptcy from Judge Adams of the United States District Court. His liabilities were \$4,673.

SEWELL COLLINS WINS SUIT.

In the suit of Sewell Collins, the artist, against David Belasco for \$250 for a cover design to be used on the programme of the new Stuyvesant Theatre, judgment was rendered in favor of the plaintiff. The suit came up in the Twelfth District Court on June 26.

REFLECTIONS



Here is a picture of Robert Mantell after his strenuous season in Shakespeare, holed on on his place at Atlantic Highlands, N. J. Mr. Mantell, it will be observed, is as graceful in the role of The Man with the Hoe as he is in more romantic characters.

Anne Bradley is a new recruit to the Frohman ranks, having replaced Louise Drew in the part of Nellie Gardiner in Caught in the Rain at the Garrick Theatre. Her success in the role has made itself so manifest that she has been engaged to play it next season.

The Teddy Bear is at last to make his stage debut. A production to be called Little Johnny and His Teddy Bears will be given, it is said, at the Grand Opera House, Chicago, in December. Harry Askin, the business manager of the Grand, has arranged with the Judge Publishing Company for the exclusive dramatic rights of this phase of the Teddy Bear craze, and is already engaged in selecting the principal members of the cast. There will be doubtless other pieces about this toy, which seems more than a mere fad; rather, a strong competitor of the doll.

Bertha Gailand, who, because of ill health has not been playing the past season, is now perfecting arrangements for the play in which she is to appear this Fall.

Max Hoffman, the composer, has been engaged by the Rogers Brothers to write the music for their next production, The Rogers Brothers in Panama. Hoffman has written the music for several of the musical comedies presented by these actors.

Mabel Hollins has signed with Charles Frohman to resume her original part in The Little Cherub, which will open early in August.

The Burglar, with James C. O'Neill in the title role, is touring Vermont and northern New York. The company is as follows: Ben S. Higgins, John R. Cumpson, Edward Mason, Margaret Field, Marie Karsten, Gladys Thorpe, Josephine Bowen and Baby Blanche.

Belle Jackson, now a member of the Fulton Stock company at Lincoln, Neb., has been engaged to play the heavy with the Eastern Sweetest Girl in Dixie, in which Enid Jackson will star.

Helen Whitman, who was with The Virginian company, will be with Dighy Bell in Shore Acres the coming season. She will play the role of Anne Berry.

Maudie Adams has been giving joy to the children of the public institutions in San Francisco by inviting a number of them to attend every performance of Peter Pan. The orphan asylums and various institutions which care for little folks have been the beneficiaries. During her stay in San Francisco she will revive Quality Street.

Francis Muldoon, assistant treasurer of the Bastable Theatre, Syracuse, and Arthur Leighton, who has been in the box office of the same theatre, began their vacation on June 23. In a couple of weeks they will go to Star Lake, in the Adirondacks, and open a camp to be known as the Treasures' Home. Here they will be joined later by a number of men connected with the executive staffs of several theatres.

Maggie Holloway Fisher has been engaged by Klaw and Erlanger for a part in Henry Arthur Jones' new play.

George Le Quere called on the Proteus last Wednesday for a four weeks' visit to his home near New Orleans.

Jefferson Hall and Gertrude Maitland (Mrs. Hall) closed a long season with W. F. Mann's The Cow Puncher company in Chicago on June 15. They have signed with Mann for next season to play in his big production, Shadowed by Threes.

J. W. Jacobs, general manager for the Shuberts, is busily engaged in making contracts for twenty-seven companies. As each company numbers about forty, the sum total passes the thousand mark.

The Belle of Hong Kong, by Harry B. Smith and Alfred E. Aarons, will be produced at the Walnut Street Theatre, Philadelphia, in October. Madge Lansing and Frank Lawton have been engaged for the leading roles, and a new English pony ballet will be a feature.

Mr. and Mrs. George Allison (Gertrude Rivers) and their daughter are spending the summer on the south shore of Massachusetts, where they have a cottage.

Amy Ricard has been engaged by Wright Lorimer for an important role in his new play. She is at present appearing with the Edwin Arden Stock company in Washington.

The two hundred and fiftieth performance of The Road to Yesterday was celebrated at the Lyric Theatre on June 25. Every woman in the audience received a silver souvenir in the shape of a statuette about three inches high representing Minnie Dupree in her boy costume. The little souvenir was designed as a seal and a stick of wax accompanied it.

Lillian Baldwin, daughter of Mr. and Mrs. William S. Baldwin, and a favorite niece of Madame Nordica, was married at her home, Dorchester, Mass., on June 19, to Frederick K. Burnham, of New York City. The ceremony was performed by the Rev. H. T. Secrist, pastor of All Saints' Church, assisted by the Rev. Antoine Singen, of Providence. The couple will spend their honeymoon at Madame Nordica's villa on the Hudson.

Mabel Lorena, who recently played in The Spring Chicken company, and J. Howard Thompson were married on June 17 at Ipswich, S. D. After a short honeymoon in California they will be "at home" on their ranch. Mrs. Thompson returns to the stage next season under the management of Richard Carr.

Kirk Brown has secured Wilson Barrett's The Sign of the Cross and Raffles for his repertoire next season.

ONE NIGHT STAND GLORIES

ROSE EYTINGE WRITES ABOUT QUIET TOWNS SHE HAS VISITED.

Reminiscences of the Period When She Played East Lynne in Quiet Communities—How Alexandria, Va., Has Fallen from the Pride of Its Past—An Incident of Macready.

The three quietest towns that I ever remember to have visited in this country are York, Pa., Wilmington, Del., and Alexandria, Va. Petersburg, Va., runs this last town very closely, but Alexandria should take the prize. In Petersburg the merchants do sometimes stand behind the counters of their stores, as if willing under strong persuasion to part with some of their merchandise to a persistent customer. But not so in Alexandria. The usual custom of the members of the mercantile fraternity of that town is to place upon the pavement in front of their establishments the most comfortable chair in the place, taking pains to fit its four legs into little ruts and holes in the brick pavement which they usually have no difficulty in selecting; doing this so that if by some untoward and altogether improbable event they may be called upon to rise, the chair which they have been occupying will have quietly settled down so firmly as to prevent the occupant from being submitted to the slightest jar, and thus be disturbed from his semi-somnolent chronic condition. And there is little to interrupt his chronic siesta. Occasionally two demure young ladies will walk along, and one is rather surprised to observe that they are dressed in modern costume; one looks for them to trip along in red heeled slippers and silken petticoat, open gown and gypsy hat, tied under the chin. Sometimes, however, the picture of the past will be rudely dispelled by the loud "Ya-ha-ha!" of a couple of—what shall I say—"coons," niggers or brown gentlemen? I have the authority of one of the brethren to say "niggers." He said, "We are all niggers; some of us is good niggers and some of us is bad niggers, but we're all niggers." Be that as it may, their laugh breaks in upon the peaceful repose of the scene like the discordant flare of the trumpets of an invading army.

There must be many points of interest in Alexandria. I only visited the town as an incident of a one-night stand, though why it ever could be or could have been seriously considered in that light is a secret known but to the managerial mind. Alexandria was, however, a thriving town in the early days of the colony, before the Revolution cut us off from the glories (?) of royalty. During our struggle with England it was distinctly Tory, for the reason that many noble and aristocratic English families had settled there. Many of their descendants were still there during the period of the war between the North and the South. There lived in patriarchal state old Madame Betty Mason, widow of one of the great planters of the past, with her household of stalwart sons and beautiful daughters. That astute old lady, living as it were on debatable land, entertained with impartial hospitality both the soldiers of the North and South. Thus she saved her extensive domains which were scattered throughout Virginia from confiscation. From the grace and urbanity with which she and her charming daughters entertained their guests, none had the right to guess what prayers for the success of the Southern arms, and what adverse wishes for the North went up from their rooftree.

But the Alexandria of to-day has fallen sadly away from the glories of its past. Its aristocratic citizens have departed to brighter scenes and more stirring surroundings, save in a few rare instances. Some typical old Southern families with historical names still live, hermitlike, behind closed doors, in exclusion jealously guarding their lives, shorn of all their past splendors, away from the gaze of their more fortunate though still despised Northern neighbors. When, in desperate plight for an open date a theatrical manager, with more courage than discretion goes down there for a night he is apt to return in "light marching order," and the members of the company may esteem themselves fortunate if they are permitted to depart from the town accompanied by their trunks.

Once, oh! fatal hour! I was taken by a fatuous manager to Alexandria for one night to play East Lynne. (Query: Which is the more dangerous, a fatuous or a financially "shaky" manager?) The entrance to the theatre was down a dimly lighted sequestered street, where our footsteps echoed with a melancholy sound. We knocked vainly for admission at what struck us as the front entrance, but as darkness and sepulchral silence were our only responses, we despairingly followed the winding of the edifice and eventually arrived at a small door which might, we hoped, be the much sought for stage entrance. We failed to find here, however, the almost invariable guide to that spot—the ragged urchins of the neighborhood. But no, all was solitude, silence and darkness.

At last a gleam of light through a chink in the door, approaching footsteps, a slow fumbling, a clinking of chains, and then the door slowly opened. A dark old face, crowned with white wool, appeared at the aperture. When we, stating our errand somewhat impatiently demanded admission, the door was flung hospitably open and our old Cerberus' mouth was stretched to its fullest dimensions to bid us welcome. Oh! the dust, the dust, the dust! It was like the tomb of a mummy at Thebes or Karnak. Well, we sought our respective dressing rooms, identified our trunks, and proceeded to make ready. It is a curious thing about actors and actresses that no matter how repellent the condition of a theatre may be, how uncomfortable, how uncanny, as in this case, once they get into their dressing room, with their trunk and their make-up case, they are immediately at home. Our old Cerberus was a treasure. He was here, there and everywhere, and he treated each one of us as if his only mission and joy were to wait upon us and nobody else. I am convinced that he was the original General George Washington's body servant.

At last the overture and the call for beginners. As we gathered one after another on the stage we were struck by the silence from the front. Not a sound reached us, not a cough, and when the curtain rose our worst fears were realized. It reminded me of an incident which had been related to me once Mr. Macready. That great actor went from London to Edinburgh to play Macbeth. On the night of the performance, about time for the rise of the curtain, a timid knock was heard

on the door of Mr. Macready's dressing room. Voices inside, "Who's there?" Ditto outside, "Mr. Macready, sir, we cannot give a performance." Ditto inside, "Why not, sir?" Ditto outside, "Why, sir, there is nobody in the house." Ditto inside, "Nobody, sir!" Ditto outside, "Well, sir, there is a gentleman in the stalls, sir, and two or three boys in the three-penny gallery." Ditto inside, grand, gloomy and peculiar, "Go on with the performance, sir. Who are we to give ourselves airs and disappoint the public?"

The play began, and as it proceeded I could not repress a feeling of gratitude that the audience was so small, the pernicious effect of so execrable a performance would lower the intellectual tone of a smaller number. I think that East Lynne is without doubt the very worst drama on the modern stage, and by a singularly blind perversion of public taste it is one of the most popular. Everybody's performance was bad; no one's worse than mine. I giggled through it, I gazed shamelessly. I can only offer in excuse that this was many years ago. I know better now. I said all sorts of things, as, for instance, when Sir Francis Levison explained to me in lugubrious tones, "Lady Isabel, we have chosen our parts (instead of paths) in life very badly," I replied in tones which were equally lugubrious, "Sir Francis, we have, and we are playing them worse." When this sentiment of mine was answered by a sympathetic loud grunt from the gallery I broke down utterly, my whole frame shaken by laughter. I just had sufficient presence of mind to cover my face, and by the applause which greeted me as I retired up-stage, I was saved by the conviction that the audience mistook my emotion for grief. Poor souls!

But my misery and misconduct reached its climax at the deathbed of William. In the hurry and drive of the performance I had not seen my William, but I was assured by the stage manager, with others solemn and serene, that he would be "all right;" he had played the part many times. When I hurried on the stage and flung myself down upon my knees at the bedside I had presented to my startled gaze the face and figure of a youth of about fifteen, large and well developed for his years, with the most pronounced freckles on his face and the largest quantity of dirt on his hands that I had ever seen.

When he asked me, as Madame Vine, how soon he was likely to "shuffle off this mortal coil," his voice sounded more like the tones of a calloso or a fog whistle than the weak, piping tones of a dying child.

But as all things come to an end, so at last William died, and I went wild with grief and the curtain fell amid sobs and applause. The curtain was raised and lowered several times, and, thinking that the end had come, I pulled myself together and rose to my feet just in time to see the curtain rising again to slow music and my William, so recently deceased, standing "dead center" in a pair of mud stained "high lows," trousers ditto, drawing over his head, with its shock of red hair, his "nightie."

ROSE EYTINGE.

MANY NEW THEATRES.

Notable Activity Throughout the Country in the Erection and Improvement of Playhouses.

The Auditorium Theatre at Norfolk, Neb., has been remodeled and redecored for the coming season.

A new vaudeville theatre is under construction in Canton, O.

The Gillies Theatre, Kansas City, one of the most successful popular-priced theatres in the West, closed a forty-seven week season last Sunday night, that proved a record-breaker, both as to receipts and length of season. E. S. Brigham is arranging to have the Gillies completely redecored and renovated during the next few weeks and will reopen the first week in Aug.

Excavation has been commenced on Gus Sun's new theatre in Springfield, O. It will be devoted principally to vaudeville, in connection with about fifty other houses in Ohio, West Virginia, Pennsylvania, Indiana, Kentucky and Illinois, in which Mr. Sun is interested or for which he books. The new house in Springfield will also play a number of repertoire companies during the season.

The Orpheum Theatre, now building at Watertown, N. Y., is nearing completion and will open in August.

The new Star Family Theatre, which William M. Shaffery has been erecting in Monaca, Pa., will be ready for occupancy in a few weeks. The house is for vaudeville and will be conducted in connection with the Gus Sun circuit.

Two theatres are under construction in Ann Arbor, Mich., one for C. A. Whitney, of Detroit, and the other for Charles Bauer, of Ann Arbor.

The McDonough Theatre in Middletown, Conn., is now a moving picture house.

It is understood that the Jamaica and Long Island Realty Company has been incorporated for the purpose of erecting a handsome theatre on Fulton Street in the business center of Jamaica, L. I. It is estimated that the theatre will cost over \$60,000 and will be modern in every way. The company has purchased a plot of ground and plans are already being drawn up. The theatre, it is expected, will be completed and ready for occupancy early in September.

Work will soon be begun upon the rebuilding of the Olympic Theatre, Chicago, which was recently damaged by fire. It is expected that the theatre will be ready to open in September. The loss does not seem to be as great as was feared.

The New Maryland Theatre in Cumberland is now in process of erection. It is the intention to have this playhouse ready for occupancy by October 1. Nixon and Zimmerman are the backers of this enterprise.

A new vaudeville house is now being prepared in Cumberland, Md. It will be operated by a syndicate that is conducting similar enterprises in eighty-seven other places. No name has as yet been given to the theatre, but it will be ready for use by July 1.

Hurtig and Seamon on June 19 purchased the property at Warren and Bank streets, Syracuse, N. Y., and will immediately begin the erection of a theatre to cost \$200,000. It will have a seating capacity of 2,200. The plans are being made by McElfatrick, who states that the house will be ready early next year.

Plans for a new theatre to be built at 202 and 204 West Forty-sixth Street have been filed with Building Superintendent Murphy by the Forty-sixth Street and Broadway Realty Company, the president of which is Walter J. Salomon. Work has already begun on the tearing down of the buildings now occupying the site. The new theatre will have a frontage of seventy-five feet and a depth of ninety feet. The facade will be of terra cotta trimmed brick adorned with medallions and ornamental windows. The seating capacity will be 806, distributed as follows: Orchestra, 402; balcony, 229, and gallery, 175. The architects are Hertz and Tallant.

Tunis F. Dean, who for the past year has been manager of The Girl of the Golden West company, announced upon his return to Baltimore that Belasco might build a theatre in that city.

THE THEATRE IN ITALY.

OBSERVATIONS ON DRAMATIC NOVELTIES BY "THE MIRROR'S" CORRESPONDENT.

A Young Author Triumphs—Sherlock Holmes A Great Success. Achieving a Run in a City Where Such Things Are Rare—Unexpected Prosperity for Bertolozzi's Ghiblianna.

(Special Correspondence of The Mirror.)

ROME, June 17.

Effects of Light, by Lucio d'Ambra, was a triumph for the young author and the artists who performed it. There were several calls at the end of each act. As usual in a Roman success, the subject is adultery! It ends, however, happily for the legitimate wife, whose husband returns to her in repentance and love after having strayed into the dangerous by-ways of reckless passion. The dialogue is bright and witty, with here and there words of unusual sparkle rarely heard in an original Italian comedy.

The most successful play of all, however, is Sherlock Holmes, which has been attracting crowds for some weeks past and is still attracting them, a most unusual run for Rome, where the bill is changed every night.

Another wonderful and even unexpected success in Bertolozzi's Ghiblianna, which he wrote in the Milanese dialect many and many years ago. When it was first given in Milan, those many and many years ago, it was considered a photograph of Milanese life, as it then was. All is changed now, unfortunately, and the very men and places which were then known by the highest and the lowest are no longer remembered by any one in or out of Milan. The plot itself is a mimic reproduction of a tragedy which made a great noise at the time the play was written. But no one now remembers even that. A poor girl had been murdered by a nobleman, who was acquitted by the jury, to the indignation of every respectable man in Milan and in Italy. All that is, however, forgotten and nothing remains of the cruel episode except this play which has been translated into Italian from the Milanese dialect. Three-quarters of the original sayings and allusions are lost by this translation. Nevertheless, the play pleases and pleases immensely, so strong are its lines. Strangely enough, the absence of its local coloring did not prove the obstacle to its success, as many feared it would.

Ghiblianna, the title of the play, means "Little Mirror." In fact, it is a mirror of Milan in olden days. The very scenery reproduces the Milan of those days, and there is one scene which represents exactly an old restaurant, which makes many an old Milanese sigh for the days that are no more—the days of his youth. Bertolozzi was in love with two things in his native place—this restaurant, where he used to eat, and the church, where he used to pray. It is in these two that he places his drama. In the first act we see Enrico, who has run away from his home with Bianca, a young orphan who is alone in the world. She is a very and superstitious person who dreams of nothing but money. She and Enrico live in poverty in a little hovel over the restaurant. They are always quarrelling; Enrico, because he is jealous; Bianca, because she wants money. Both are starving, and while starving they hear the waiters in the restaurant below ordering delicacies for their customers. The second act passes in the restaurant itself. It is filled with coquettes, young men, old men, officers and a respectable tradesman's family. There is also a poor dramatic author, who dreams of future glory, and there is, too, a young actress out of an engagement, but who cannot pay for her dinner. Outside this restaurant you see ragged children playing in the street, workmen out of work, and a baby dying of starvation. Enrico and Bianca also appear for a moment, he beating her and she declaring that she will leave him, which she does, in the third act we are in church, with all the attributes of a Roman Catholic church—funerals, baptisms, preachers, priests, devotees, etc. Bianca is among the devotees and prays. Enrico comes in and bids her follow him. She refuses and she stays her. In the last act Bianca is in her room dying. She will not denounce Enrico, and when he comes to see her all she asks of him is to have with her in her grave her doll, the only thing she had saved from her young and happy days. And then she dies. Her assassin is the single person who watches beside her.

These are all the dramatic novelties of the month. Leoncavallo has, however, written two new operas, the libretti of which are very dramatic. One is Maya, which is to be performed first at Monte Carlo. It is in three short acts as dramatic as they are short. Maya is a German peasant girl and is in love with the son of a rich farmer. Another man loves her, but she refuses him, saying that she is betrothed to René. The director tells her that René is betrothed to another girl. She does not believe it, but declares that if she finds it true she will be avenged and give herself to the other man. She discovers that René is betrothed to another girl, and she keeps her word by giving herself to the other man. But René has not broken his faith with Maya. He has only pretended to marry the other girl to please his father.

In the third act Maya and René meet. The other man appears and tells René that Maya is his wife, and she is obliged to consent. The two men fight and René kills his rival. To save René Maya says that she has killed her husband. Before this, however, she makes René escape and cross the Rhine, where he cannot be arrested.

Leoncavallo's other opera is called The Red Shirt. The subject is Garibaldi, of course, with a powerful love episode running through it. Here in Rome we are soon to have a most interesting novelty, Shakespeare's Julius Caesar (don't laugh), which is to be given in the Colosseum! Three hundred extra supers have been engaged for this performance, besides the entire company of the Argentina Theatre. At the rehearsals in the huge edifice every one is astonished at the sonority of the immense place. Every word of the actors is heard distinctly from every part of this historic amphitheatre. We shall no doubt have many other like performances in the Colosseum next winter, and our Anglo-American visitors will revel in them. It is the Prince Scialoja who has conceived this bright idea.

Don Giocondo Finos' sacred opera, John the Baptist, has not proved the success that was expected. One great error in it is the bringing of Christ on the stage. The poor artist who was entrusted with the part suffered accordingly. In an oratorio, without action, costumes and scenery this error might not have been observed. But on the stage it shocked. The music is not so good as Perosi's, but it was a treat to hear it as sung by Kachmann. He made his hearers thrill by the sweetness of his voice and by its force. He fills a place apart among all the other lyric artists of the day. His method is classic and he never once descends to the vulgar artifices of some of our modern singers. His method is of science and charm, and translates every sentiment of the human heart. He is, unfortunately, one of the last representatives of a race of singers now fast disappearing from the lyric stage. In his school singing was taught as it is no longer taught, and acting was taught as it is no longer taught. In his school a singer was taught acting as well as singing. Thus every singer became an actor, and thus Kachmann has reached his present age with a voice as magnificent as it was when he was in his youth. He is still the brightest star of a galaxy of stars, and his creation of John the Baptist is one of the most triumphal in his triumphal career.

P'Amazzone denies the rumor that he is going to America this year. He says that nothing is as yet decided for next year. One paper has been giving an account of his wardrobe, and tells us that he has no fewer than seventy-two silk shirts, without counting his night shirts.

J. J. FITZSIMMONS.



Photo Otto Sarony Co., N. Y.

Above is a portrait of J. J. Fitzsimmons, a fine looking young actor whom the late Fanny Davenport declared to be the best high comedy juvenile in America. Mr. Fitzsimmons is now with the Adelaide Krim Stock company at the Metropolitan Theatre. Opening in The Christian as Horatio Drake, he has successively appeared as Caskoden in When Knighthood Was in Flower, Didier in Fanchon, Bruno Rocco in The Eternal City, Gaster in Camille, Cardinal de Torres in In the Palace of the King, and this week is playing Baron von Pahlen in The Last Appeal. As the Imp in When We Were Twenty-one, the Bostoner, and the very men and places which were then known by the highest and the lowest are no longer remembered by any one in or out of Milan. The plot itself is a mimic reproduction of a tragedy which made a great noise at the time the play was written. But no one now remembers even that. A poor girl had been murdered by a nobleman, who was acquitted by the jury, to the indignation of every respectable man in Milan and in Italy. All that is, however, forgotten and nothing remains of the cruel episode except this play which has been translated into Italian from the Milanese dialect. Three-quarters of the original sayings and allusions are lost by this translation. Nevertheless, the play pleases and pleases immensely, so strong are its lines. Strangely enough, the absence of its local coloring did not prove the obstacle to its success, as many feared it would.

Then come twelve dozen pairs of silk socks, forty-eight pairs of gloves for day wear and twenty-four dozen for evening. His handkerchiefs are no fewer than twenty dozen, his shoes count twenty-five pairs. Then come 150 cravats, fifteen waistcoats and as many dressing gowns. His jackets and evening coats cannot be counted. He has also no fewer than eight umbrellas and ten parasols! But he does not seem to think this wardrobe sufficient for America.

S. P. Q. R.

THE LIFE OF A PLAY.

It has become theatrical history that When Knighthood Was in Flower has done more toward the making and establishing of stars than any other recent play written. It has made fortunes for a number of people, and is still making them, and its popularity instead of waning is increasing to such an extent that it is very possible that three companies will take the road next season to fulfill the actual demand that has been created among theatregoers to see the Cheats Major success. It was the most successful vehicle Julia Marlowe ever appeared in, and it gave Charles Dillingham a start on his managerial career. Roselle Knott made big money with it two seasons, clearing for her management over \$60,000. It is said, before she relinquished the rights. Last year two companies took the road in this play. The Southern territory was covered by Anna Day, who had already played the role of Mary Tudor successfully many times when an understudy with the Roselle Knott company. Her success was so assured that every place visited by her last year requested return engagements with guarantees of increased business, and the tour will be prolonged into early June of next season. By this time Miss Day will be so well established over this territory that her management can safely risk a new vehicle in her hands, and her stellar success is now assured. Grace Merritt established such a reputation in the role of Mary Tudor that return engagements in the same season were in demand. Three-night stands were lengthened to week stands, and week by week was added as a supplementary season until the company closed at Montreal on June 1. Miss Merritt's success was so pronounced that during the season a special company to exploit her for a term of years was organized with a part of the profits. Miss Merritt will retain this play over her same territory next season. The money accumulated will pay for a production of a new play early in 1908. Although two companies are booked in this play for next year, there is a vast territory which will be untouched, embracing Texas and the middle Western States, all the Pacific Coast, a good many of the Eastern States and Canada, and Manager Ernest Shipman is now looking for a talented young star who gives promise of a successful future to establish her upon a sure footing over this vast territory.

MARK TWAIN IN ENGLAND.

Samuel Clemens is in England, and the whole country has united to pay homage to the American humorist. To read the newspaper accounts his time must be rather occupied, and his poor digestive organs overworked. On June 24 he was T. P. O'Connor's guest at tea on the terrace of the House of Commons, his presence causing much excitement among the members. Later he appeared in the members' lobby, where his appearance threatened to break up the session. June 25 luncheon in his honor by the Pilgrims' Club, with many eulogies and 150 prominent people present. Cartoon in Punch, in which that periodical welcomes him as a co-equal in humor. June 26 received the honorary degree of Litt.D. and a fine reception. June 27, saw Oxford pageant, a remarkable entertainment arranged by Stanley Weyman, Laurence Housman and Quiller-Couch. June 28 and following, more dinners, luncheons and ovations.

TO WRITE A MUSICAL COMEDY.

Rida Johnson Young has signed a contract with the Shuberts to write a musical comedy for them. The piece is not yet named, but it will be upon a new subject and contain a logical story. The music is to be written by Melville Ellis. Mrs. Young is also collaborating with Henry Miller on a play and has signed a contract for a new play which Daniel Frohman is to present at the Lyceum next spring. She will have five plays on the road next season.

DE MILLE-WELCH INJUNCTION DISSOLVED

William C. De Mille, who recently obtained an injunction restraining Joe Welch from playing and producing At Ellis Island because it infringed on his play, The Land of the Free, announced on June 27 that he had given permission to Welch to produce At Ellis Island, and had consented that the injunction be dissolved. Mrs. H. C. De Mille, at whose instance the suit was instituted, declined to say on what basis the suit was settled.

THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1874)

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY
121 West Forty-Second Street
(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE, President,
12 West 46th Street.
LYMAN O. FISKE, Secy. and Treas.,
121 West 46th Street.

CHICAGO OFFICE:

(Otto L. Colburn, Representative)

69 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

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SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions \$2.50 per annum. At other foreign countries \$5.00, postage prepaid.
Telephone number, 333 Bryant.
Registered cable address, "Drammirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., August St.; Norman's Tourist Agency, 28 Regent St., E. W.; American Exchange, 3 Northumberland Ave., W. C. In Paris at Brunsell's, 11 Avenue de l'Opera. In Liverpool, at Latham's, 25 Lime St. In Sidney, Australia, Smith & Co., Moore St. In Johannesburg, South Africa, at Fox, Black St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK ----- JULY 6, 1907.

Largest Dramatic Circulation in the World.

MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. The address will be changed as often as desired.

CHILDREN OF THE STAGE.

In a recent cable letter from Paris it was said that there are in that capital sundry infant prodigies—children of famous actresses, noted tenors, managers and playwrights—who have such exceptional talent that "one might be induced to believe in the theory of direct heredity on the strength of these few instances." The writer of the cable thus catalogued these adolescent wonders:

Little ANNETTE NATHANSON, the daughter of a widely known actress and writer, made her debut in a comedy at one of Madame CATULLE MENDES' receptions. PRINCE MENDES, the youthful son of the house, played leading man.

Tiny GLOIRE RENAULT has shown a capacity for memorizing lines which is surprising.

Ten-year-old MAURICE DULUC has a deafal of plays which may some day win fame.

The daughters of DELMAS, of the Opera, have distinct musical ability.

The five-year-old son of Madame AUTANT, formerly Mile. LARA, has already had several illustrations published in various magazines.

Mile. SIMONE DEVAL, daughter of Dr. DEVAL, the manager of a theatre, promises to develop early into a star.

Surely this cannot be an exhaustive list of the children of persons associated with the theatres of Paris in whom artistic precocity is manifest. No doubt there are scores of them there, as there are scores of them in New York. In fact—and in spite of the advantage of an art environment going back for generations—it is to be doubted whether Paris can show a number of highly talented children of the stage equal to that known in New York.

There may be doubt as to the theory of heredity in this matter among many persons, but there are other persons who believe in it. There have been in this country a number of families in which the stage was the vocation for generations, in several of them the histrionic habit going back to forbears in the old country.

There is no immediate question about the dramatic talent of stage children, and there should be no question about the probability

that a great majority of such children, if left to natural impulse and to the training their natural protectors and guardians can give them, may develop into artists. There are too many men and women of exceptional ability on the stage to-day whose lives have been spent in the theatre to permit of a plausible negative argument in the premises. In fact, the legitimate testimony is very largely in the affirmative.

What the children of the stage desire to-day is freedom from mischievous laws, enacted through legislative mechanism, founded on ignorance and prejudice, and tending to destroy naturally artistic impulse by eliminating logical and legitimate opportunity.

CENSORSHIP IN DISGRACE.

THE action of the Lord Chamberlain in abrogating his own ban on The Mikado may be laughable, but for once this functionary has been forced to bow—and to bow low—to public opinion, and the matter takes on a serious aspect.

The storm of criticism and ridicule that beset the Lord Chamberlain was too much even for the official notion of infallibility. He had to surrender. When his rescinding of his order forbidding The Mikado was announced in the House of Commons, Sir GILBERT PARKER expressed the idea that the Lord Chamberlain should have recognized and admitted his blunder almost immediately upon its making. "May I ask," Sir GILBERT inquired, "whether the slowness of operation of the Lord Chamberlain's mind does not seem to traverse the statement he once made in this house that he was not an agricultural laborer?" There was no "Ministerial answer" to this sarcastic query, "but there was an abundance of irreverent laughter at the Lord Chamberlain's expense," as the account of the episode has it.

The Mikado incident is but the culmination of a long series of errors—some of them grotesque—committed by the British censor. It would seem that no man is alone able to reasonably declare what should and what should not be represented on the stage, for various persons have held this office since its establishing, and probably no one of them has been free from legitimate criticism.

The Lord Chamberlain is a major domo. He arranges and conducts presentations at court, superintends the officials and servants of the royal household in the regions of ceremony, and oversees the royal physicians and surgeons and others of a numerous assemblage of servitors. Why this functionary should have been selected originally as a "guardian of the public morals" and censor of the theatres is not clear. This latter function was imposed upon him in 1737, during the reign of George II, and it was so arbitrary that any performance upon the stage without letters patent or by virtue of his authority was punishable by serious penalties, in addition to which the actors concerned should be "deemed rogues and vagabonds" in accordance with the more ancient statute.

The infliction of the censor was resented by the London public from the beginning. The Drury Lane riot was a crystallization of the public protest. The Lord Chamberlain, having refused to license two English tragedies, thereafter gave a license to an obnoxious foreign company to appear at the Drury Lane Theatre. A large audience assembled to prevent the production of the play. The actors appeared on the stage, standing between two files of grenadiers, sent to protect them and to enforce the authority of the Lord Chamberlain. The audience, unawed, raised such a storm that the actors could not be heard. The announced purpose of sending the soldiers into the pit to suppress the disorder was not carried out, and the curtain rang down on the play.

Some notion of the inconsistencies of the censorship within a recent period may be gained from the fact that while MASTERLINCK'S Monna Vanna, INSEN'S Ghosts and SHELLEY'S Cenci were prohibited, Zaza, Sapho and A Wife Without a Smile were permitted. This permission and prohibition surely illustrate a peculiar conception of "morality." The latest blunder of the censor, however, may be most fortunate, for, unless all signs fail, it augurs the abolition of a superfluous and logically impossible functionary.

AUGUSTUS THOMAS ABROAD AND AT HOME.

These seem to be exciting days for Augustus Thomas. The Earl of Pawtucket was presented in London on June 25 and was so enthusiastically received that the author was compelled to appear before the curtain. His American success bids fair to be duplicated. Thomas' new play, The Ranger, which he wrote for Dustin Farnum, will open at Wallack's Theatre on Sept. 2. It is Western in character, with its scenes laid in Mexico just across the line. Thomas spent considerable time in Mexico studying types and working on local color. Mr. Thomas was forced to leave London before he could peruse critical opinions on The Earl of Pawtucket, and catch a steamer for New York.

PERSONAL.

MCCARTHY.—In view of the frequent announcements that Granville Barker is to be the director of the New Theatre, a great deal of interest centers in his wife, Lillian McCarthy, who is also leading lady of his Court Theatre, London. Of striking beauty, she possesses histrionic ability of a high order, as may be attested by the series of roles which she has portrayed in the plays of Shakespeare, Ibsen and Shaw. Her most recent successes have been in The Morals of Marcus and The Doctor's Dilemma.

TALIAFERRO.—Mabel Taliaferro, who is to appear next season in Polly of the Circus, left on June 25 for Albany with her husband, Frederick Thompson. The object of the trip is to get proper "local color" for her part in the circus play. Mr. and Mrs. Thompson will be the guest of the Ringling Brothers' Circus.

TYLER.—George C. Tyler, who has been abroad perfecting his plans for the coming season, will sail for home on July 10.

HAMMERSTEIN.—Oscar Hammerstein sailed on the Kaiserin Augusta-Victoria June 28 for New York. His trip abroad, while short, has been productive of big results.

CONRIED.—Heinrich Conried, from recent advice, does not seem to be much benefited in health by his European sojourn. Rumors that he will not be able to resume active work at the Metropolitan Opera House are again current. This time the name of Gustav Mahler is prominently mentioned as a possible successor.

ALLEN.—Viola Allen was unable to give her performance of Twelfth Night at the Heilig Theatre, Portland, Ore., on June 17, because her train was two hours late. This is her first visit to Portland in six years, since she played "In the Palace of the King" six years ago.

WILSON.—Al H. Wilson has bought a Dutch Colonial dwelling house at Grantwood on the Palisades. The very beautiful home commands an excellent view of the Hudson River and Riverside Drive Park.

VAN DYKE.—Reverend Henry Van Dyke, professor of English Literature at Princeton, has just completed a play. The drama, it is said, is a romantic love story. This is Dr. Van Dyke's first attempt at playwriting, though he is well known in other fields of literary endeavor.

MITCHELL.—Langdon Mitchell is writing a play for Olga Nethersole.

CLINE.—J. E. Cline, manager of May Stewart, will spend the first weeks of July in New York completing arrangements for next season's tour. After visiting the Jamestown Exposition he will go to Texas, where he will spend the month of August on his ranch.

WALTER SELWYN.—Eugene Walter, author of The Undertow, and Archibald Selwyn have taken a cottage at Southold, L. I. Mr. Walter is writing a play of American life, which is to be produced this Fall.

MAYO.—Margaret Mayo, whose adaptation of Sardou's Divorçons is meeting such favor in London, has been ill. She recovered enough to go to Hindhead for a fortnight. She and her husband (Edgar Selwyn) will return early in July. Her dramatization of The Marriage of William Ashe has been postponed until the Autumn.

YOUNG.—James Young will probably appear the coming season in the leading role of a second Brown of Harvard company.

HELD.—Anna Held, whose engagement at the Broadway closed last Saturday, has gone to Atlantic City for a week's rest before sailing for Europe. Her plans for next season are as yet undecided, but she will probably resume her New York run on Sept. 2.

WILLIAMS.—Julius Caesar was recently represented publicly by a company of young players, parishioners of a Catholic Church at Kansas City, who were trained for the work by their pastor, the Rev. Philip Williams. This reverend gentleman's direction of the play was so gratifying in results that the large audience which witnessed the performance enthusiastically called him before the curtain.

MRS. ARONSON WINS CASINO SUIT.

Joseph F. Daly, appointed as a referee in the accounting proceedings between Mrs. Rosalia Aronson and Henry B. Sire, filed a report in the Supreme Court on June 25 awarding Mrs. Aronson \$61,606. Sire, on Dec. 1, 1906, took over the lease of the Casino Theatre from George W. Lederer, who held it from Mark Aronson, the terms being that he was to pay the rent of the theatre and give Mrs. Aronson one-fourth of the net profits of all theatrical productions. Sire reported that between Dec. 1, 1906, and April 30, 1907, when his tenancy ended, that he took in \$430,366.71. The Floradora production alone brought in \$216,495 of this, he said. Mrs. Aronson disputed these figures, alleging that the receipts from the other companies were largely in excess of Sire's figures. She asked for \$175,000 as her share. The referee found that the net receipts, less the counsel and receiver's fees, were \$246,623, and awarded Mrs. Aronson one-fourth of that amount.

GOOD PRICES FOR BOOKS.

Good prices were paid at a sale of books held by the Anderson Auction Company on June 25. "A Sketch of the Life of James William Wallack, Sr.," the late actor and manager, one volume of an edition limited to fifty copies, and lavishly illustrated with 182 portraits, plates and playbills, exquisitely bound by Toedberg, brought \$37.50. Lester Wallack's "Memoirs of Fifty Years," with an introduction by Laurence Hutton, published in New York in 1886 and extended to two volumes, sold for \$36.50. Eleven volumes containing Henri Van Lam's translation of the works of Moliere, with hundreds of full page etchings by Louis and Marcell Leloir, Jacques Leman and Ed. Hedouin, and bound in full green navy blue limp levant, was secured for \$34.10. "Mary Anderson, the Story of Her Life and Professional Career," by J. M. Farrell, M. A., a choice copy, on large paper with 114 extra portraits and playbills inserted, brought \$35.

CONRIED SIGNS BERTHA MORENA.

Bertha Morena, of Munich, has signed a three-years' contract with Conried, and will be heard at the Metropolitan Opera House the coming season. She has been the prima donna of the Royal Opera House, Munich, and is as famed for her beauty as for her voice. Once before she was engaged by Conried, for the season of 1905-06, but because of illness her appearance was precluded. Her principal roles are Benita, Brunnhilde, Sieglinde and Isolde. Bertha Morena's father was a shopkeeper at Mannheim named Meyer. Nine years ago she told Frans van Lenbach, the noted German painter, that she wanted to be an opera singer. He aided her, and later introduced her to Hans von Pommert of the Royal Opera House, who signed a contract with her at once.

A HOLOCAUST IN CHINESE THEATRE.

Reports of a terrible holocaust have just come from Hong Kong. Five hundred Chinese, the audience, and ten actors were burned to death when a Chinese theatre was destroyed by fire. The flames spread so rapidly that the building collapsed, blocking the entrance with burning debris. The origin of the fire is said to have been due to the lighting of explosives concealed under the floor of the theatre.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

BUCKINGHAM: Meta Maynard last appeared in James K. Hackett's production of Mr. Hopkinson, taking the role of the maid, originally played by Miss Hughes.

M. M. MILLS: Marie Doro is spending the Summer in Paris. The date for the opening of The Morals of Marcus has not yet been announced.

ITALIANO: Madame Ristori made her American debut on Sept. 20, 1866, at the French Theatre (later Haverly's Fourteenth Street Theatre). Medea was her opening play. 2. Tomaso Salvini made his first appearance in the United States on Sept. 16, 1873, acting Othello. He had, however, two years previously been seen in South America.

KITSON, Jamestown: Lily Langtry did not make her debut at the Park Theatre, as you suggest. She was to have made her first appearance there, but that theatre burned down upon the very date set for her opening. It was ten days later, Nov. 6, 1882, when she appeared at Wallack's as Hester Grazebrook in An Unequal Match.

R. L. N.: Several prominent artists of the stage now use private cars. Indeed, the first private car used in this country was probably that in which Jenny Lind traveled upon her tour up to the direction of Barnum. It was only an ordinary car which had been furnished and fitted to the taste of the famous singer. Madame Modjeska was the first actress to travel in a private car.

JOHN CLANCY: The original cast of Skipped by the Light of the Moon, as it was presented at the Fifth Avenue Theatre, April 14, 1884, contained the names of Louis Harrison as Crackle, John Gourley as Dingle, Ed Morris as the policeman, Annie Wood as Mrs. Dingle, and Josephine Bailey as Milliecent. The latter role had previously been played on the road by Nellie Pennoyer. Others were Emma Schultz, Josie Batchelder, and W. W. Collins. The play is not published. You might write Louis Harrison for information.

Q. V. Paterson: It is an erroneous idea that all of the productions in the earlier period of the drama were inexpensive. Lavish sums were spent on some of these. As typical of the time of which you ask, however, the following may be cited: In 1765 the expenses at Drury Lane were something like £70 a night. The company embraced 180 performers. Garrick received per night two pounds, fifteen shillings, eight pence; Yates, the famous comedian, eight pence; the comic, six shillings, eight pence; Mrs. Cibber, two pounds, ten shillings, and the other members of the organization pro rata.

BUSKIN, Chicago: The price of admission to theatres in the Elizabethan period was small. The best "rooms" or boxes at the Globe were only a shilling; other places were twopence and some as low as a penny. In the writings of the dramatists of that period there are frequent references to the twopenny gallery. By 1640 there is mention of two shillings being paid for certain places, and we hear of half crown boxes. The pit and gallery were then six pence, except upon first nights and special occasions, when the prices were raised. The performance began at 1 o'clock in the afternoon and ended at 2. In 1667 they began at 3 and in 1670 at 4. When performances commenced, some time afterward, in the evening, the prices were raised. During the eighteenth century boxes at Drury Lane were four shillings and the pit half a crown. By 1800, both at Covent Garden and Drury Lane, boxes cost seven shillings and the pit was three shillings six pence. This scale of prices remained for many years.

LETTER TO THE EDITOR.

As to the Autograph Fee.

RAN ANTONIO, TEX., June 23.

TO THE EDITOR OF THE DRAMATIC MIRROR:

Sir—In the current issue of your valuable paper I note with great interest the article headed "A Suggestion for The Fund," in which you record the fact that Madame Melba now charges a half a crown for the fulfillment of a request for her autograph.

You wisely suggest that the pursuance of such a course by our prominent artists would yield a splendid, and, in a way, a permanent income to the Actors' Fund, as the prominent players will be importuned for their signatures as long as they live.

If you will kindly consult the files of THE MIRROR some ten or twelve years ago you will find abundant evidence that this quite feasible plan was then suggested by me at the rate of ten cents for each autograph. Why not twenty-five cents?

I received scores of letters at the time from some of the most prominent players indorsing my suggestion, and promising their aid if I could place the scheme upon a practical basis. A few opposed it. I may mention Richard Mansfield, E. S. Willard, T. W. Keene, Georgia Cayer, and others whose letters I now possess, as being among the number.

At present I believe as I did then that the fulfillment of this simple plan may yield a respectable sum annually to our beloved Fund.

Please publish these lines to give simple credit to whom it is justly due, and oblige,

Faithfully yours,
GUIDO MARBURA.

THE USHER



THE MIRROR recently republished from the *Manchester Evening Chronicle*, a strange and unkind statement which that journal credited to William Archer in the *London Morning Leader*.

In effect, these statements were that, having no censorship of the theatre, the Americans "wallow in immorality"; that the American theatre "ministers solely to the most depraved tastes"; and that "no decent woman goes to the play in America, unless it be to an English play, which has been filtered through the Lord Chamberlain's office."

THE MIRROR at once declared its belief that William Archer never wrote such absurdities, and this belief is verified. In a letter to THE MIRROR Mr. Archer says:

With reference to the inclosed paragraph, allow me to thank THE MIRROR for having seen and declared that there must be some mistake as to the monstrous and absurd statements attributed to me. I send you herewith the article which has given rise to the misunderstanding. You will see that it is an attack upon our English censorship, and that in the first paragraph I draw a patently ironic and ludicrous picture of the results which ensue from the absence of any censorship in America.

Of course I meant—as any child could see—exactly the opposite of what I said. I meant that since freedom was not abused in America, there was no reason to suppose that it would be abused in England. The joke may have been a bad one, but no sane human being could read the whole paragraph and doubt that it was a joke. Whether the misunderstanding arose from malice or from sheer stupidity on the part of the English paper which tore the three sentences from their context, I cannot tell. But if, as I hope, you can find room to reprint the whole paragraph, it will be abundantly manifest that I intended a compliment and not an insult to the American stage.

Perhaps you in America will scarcely believe that in England the *Edipus Rex* and *The Cenci* are put on the *index expurgatorius* as immoral plays, and can only be performed privately. I do not myself think that *The Cenci* ever could or should be a popular play, but to veto it on the score of morality is a childish and exasperating impetuosity. I can remember seeing Robert Browning and James Russell Lowell sitting side by side at a private performance of the tragedy, and I do not think there is any reason to suppose that their morals were corrupted.

Yours faithfully,

WILLIAM ARCHER.

As to the paragraph written by Mr. Archer, its intent was so plain that, as he says, a child could see it. Here it is in full:

After four weeks in another hemisphere, during which I have scarcely seen an English paper, I give you, on my return, a very homely feeling to find the dear old Censor once more with the limelight full upon him. Now, indeed, I feel truly at home, my morals safe, and even my political manners paternally attended to. In America they have no censorship, and, as we all know, they wallow in immorality. The theatre ministers solely to the most depraved tastes. No decent woman goes to the play in America, unless it be to an English play, which has been filtered through the Lord Chamberlain's office. If, at an American play, you see a female person who seems to have any shred of reputation about her, you may be sure she is one of the "Yellow Ribs," and has been at least three times divorced. You are never safe from the most terrible shocks. If you drop into a theatre without looking at the bill, just to spend an idle evening, as likely as not you may find *Ibsen's Ghosts* going on, and a corrupt multitude gloating over its improprieties. I myself saw Mrs. Warren's *Profession* perpetrated on the open stage, and at least two persons in the pews of clergyman attending the performance. Probably they were ruffians in disguise, come to decoy unwary innocence into the snare of infamy. Nay, you cannot feel secure in America from seeing either *The Cenci* or *The Edipus Rex*. True, I never heard of a manager so abandoned as to venture either of these outrages, but, in the absence of a censorship, you can never tell to what lengths immorality may go. Now my foot is on English soil, and I am safe—safe from the prurience of Shelley and the notorious ribaldry of Sophocles. I breathe freely once more—and yet, as I write it, "freely" does not seem quite the appropriate word.

There are some stupid persons on newspapers, both in England and America; but the journalistic activity of the person who could lift the sentences from Mr. Archer's article that were printed in the *Manchester Journal* and publish them as the isolated meaning of their writer suggests a laxity in the administration of law and a carelessness in associative human conduct as to imbeciles.

Illinois is now added to the growing list of States whose Legislatures have passed laws against the piracy of plays. This is significant, as Chicago long has been the nesting place of pirates and those who provide pirates with material.

The Illinois law is suggestive also for its "selling clause." The text of the law is as follows:

An act prohibiting the unauthorized performance or representation of any unpublished or undedicated dramatic composition or dramatic musical composition.

SECTION 1. Be it enacted by the people of the

State of Illinois, represented in the General Assembly:

That any person who causes to be publicly performed or represented any unpublished or undedicated dramatic composition or dramatic musical composition shown as an opera, without the consent of its owner or proprietor, or who knows that such dramatic or musical composition is unpublished or undedicated, and without the consent of its owner or proprietor, permits, aids or takes part in such a performance or representation, or who knowingly sells a copy or a substantial copy of any unpublished, undedicated or copyrighted dramatic composition or musical or dramatic musical composition known as an opera, without the consent of the author or proprietor of such dramatic or dramatic musical composition shall be guilty of a misdemeanor, and upon conviction thereof shall be fined not less than fifty (\$50.00) dollars and not more than three hundred (\$300.00) dollars or imprisoned for not less than thirty (30) days or more than three (3) months, or both such fine and imprisonment.

LAWRENCE T. SHERMAN,

President of the Senate.

HOWARD D. SAWYER,

Speaker House Representatives.

Approved June 1, 1907.

CHARLES L. DENNEN,

Governor.

While the Federal provisions as to copyright are in a state of transition—they in good time will be perfected—various States

HENRY ARTHUR JONES HONORED.

Receives Honorary Degree from Harvard and is Entertained—A Dinner at Claremont.

"Henry Arthur Jones, dramatist, for twenty years a leader in the revival of the English drama and its reunion with English literature." With these words President Eliot of Harvard University conferred at the commencement exercises on June 26 the honorary degree of M. A. upon the English dramatist. In the brief, neat sentence, Dr. Eliot was felicitous as always, and fixed nicely the place which Jones holds. The honor becomes signal when it is considered that this is almost the first time in recent years that a writer for the stage has been so splendidly recognized. Here is almost the first definite acknowledgment from a high authority that the drama has come again into its own, that it is no longer a literary parish, but a worthy handmaiden. Mr. Jones may thus feel a pride beyond legitimate vanity in that he has been selected as representative of the renaissance of the drama. No one will deny him the right to the honor, which accrues not merely to himself, but to the profession which he dignifies.

The present visit of Mr. Jones to this country, due primarily to superintending the production of his new play, has been noteworthy in many ways. While in Boston and Cambridge he was entertained at Radcliffe College and also attended a luncheon given in his honor by President Eliot. He has also been the guest of W. D. Howells.

He returned to New York, and upon Friday gave a dinner at the Claremont, to which were invited Bronson Howard, Charles Klein, A. L. Erlanger, Sam Harris, Bernard Ernst, Col. George Harvey, John Philip Sousa, Victor Herbert, Brander Matthews, Frederick Thompson, Daniel Frohman, Prof. William Lyon Phelps of Yale, Prof. George P. Baker of Harvard, Archibald Seiwyn, Paul Armstrong, Henry B. Harris,

ETHEL JOHNSON.



Photo Branch, Minneapolis, Minn.

Ethel Johnson, a picture of whom appears above, is one of the most attractive personalities now upon the comic opera stage. Possessed of striking individuality of manner, her work is far from the commonplace and the trite. As *Patsy* in *The Tenderfoot*, as *Hilda* in *The Forbidden Land*, and as *Sally Simpkins* in *The Pearl and the Pumpkin*, she scored success after success. During the past year she has appeared in *The Red Mill*, where her charming comedy, graceful dancing and delightful singing were features of that song success. Quizzes combined with a real sense of humor lifts her acting. Her skill in dancing is quite remarkable for its freedom from effort and for its ease and charm.

PLEASURES AT MARTHA'S VINEYARD.

Percy Plunkett writes from Edgartown, Mass., of his fishing and other summer experiences. As to the fishing, his stories are borne out by the local paper:

"The fishing season is in full blast, and Odlin and myself are catching our share. We had the honor of catching the first bluefish taken off this island this season. Odlin caught it. I had one on my line at the same time, but it got away. I can hear those two men smile now, but the next day I landed a fine fish weighing fifteen pounds, and every day since we have caught from ten to fifteen large bluefish, and as we get 12 cents a pound from the dealers here and none of the fish has been less than ten pounds in weight, you can see we are doing very well. I have received several letters since I have been here offering me summer stock, but I can do better here fishing. Our boat was rigged for sword fishing, and on the Fourth of July we will be after our first swordfish."

"I received a post card from some one in Mt. Clemens, Mich., no name signed. The card shows a long, slim gentleman with a long, slim fish. I can't say I have ever met the gentleman, but the long, slim fish bears a resemblance to one of our native celebs, which we catch in ear pots and the skins of which we use as a bait to catch bluefish. The card was sent to me with a desire to excite envy. It only excites pity for the gentleman from Mt. Clemens. Mt. Clemens is noted for its mineral water, and the fish we catch here could never live in mineral water."

"Since writing THE MIRROR last I have joined the Edgartown Fire Department. I ran wild de machine the other night. The engine we have here looks like a washing machine. It has been service for twenty-five years. The last five they had here was just eighteen years ago, when some old machined barrels were destroyed. As I was saying, I ran wild de machine. We ran one block when the port wheel came off and the machine rolled into the gutter, and now the apparatus is in the blacksmith shop. But we are not helpless. We have wat pumps on several corners and can 'squirt' as high as any building in town. We have no skyscraper here."

"Smith and Blanchard's moving pictures played a return date the other night to a packed house. One of the illustrated songs, entitled 'San Antonio,' made a tremendous hit, being encored several times. The audience was invited to join in the chorus. I was on the door, but I thought I would help out, so I began to sing, when the picture machine blew up and it took half an hour to repair it. My voice used to be a mezzo-soprano, but the barking I did at the Actors' Fund Fair has changed it into a high altitude. I never could sing anyway."

"Charles Plunkett writes me from Battle Creek that he and his wife may come to this island for a few weeks, and we are expecting James McIlhenn, the comedian of the Sergeant Kitty company, as well as Edna Reising, late of the Chester Park Opera company, Cincinnati, Ohio. When 'Edna' gets here there will be something doing as the people here are eager for a 'show.' We have two moving picture 'shows' here this week, one on Friday and the other on Saturday. Nothing like opposition."

"THE MIRROR correspondent from Providence came again last Sunday, but it did not rain, although it looked cloudy. The natives were glad when Ripley left. Jessie Sweet, of the Jefferson company, undertook to steer our boat the other day, but she ran us into the dock, and damaged our 'rigger.' She will never handle the tiller again as long as I am on that craft. Tom Jefferson, of Rip Van Winkle fame, expects to be here next month. We have promised him a chance to harpoon a swordfish. Weather fine, fish biting. What more can you ask?"

DE PACHMANN RETURNS.

Vladimir de Pachmann, the noted pianist, arrived in this country on June 27. His regular tour will not begin until Oct. 2, when he gives a recital at Carnegie Hall. Being a poor sailor, however, he comes early. He will go to the Catskills until August, when he will assist at the dedication of the Building of Arts at Bar Harbor, which event will occur on Aug. 9. It is announced that this is the farewell visit of the pianist to this country.

INPRISONED IN AN ELEVATOR.

Charles Frohman was held prisoner for an hour in an elevator in Hicks' Theatre on June 26. Taking the car to go to his office, something went wrong with the mechanism and it stuck between the second and third stories. It required considerable time before he could be rescued.

INCREASE IN CAPITAL STOCK.

The Shubert Theatrical Company of New York on June 27 certified to the Secretary of State that it had increased its capital stock from \$800,000 to \$800,000. The stockholders are Leo Shubert, Jacob J. Shubert, Max C. Anderson, Joseph L. Rhinock and George B. Cox.

ELSIE JANIS' NEW PLAY.

Henry Blomson has just completed a new comedy, *Miss Philura*. The play, which deals with New England life, may be used as a starring vehicle by Elsie Janis. It will be produced the coming season by Charles B. Dillingham.

HENRY ARTHUR JONES.

on their own account are enacting laws to prohibit and punish piracy.

This Illinois law is the result of a long effort by the American Dramatists' Club, and its enactment is largely due to the efforts of George W. Chatterton, of Springfield, Ill.; Senator Albert C. Clark, Republican, of Chicago; the Hon. Cicero J. Lindly, Republican, of Greenville, Ill.; John J. Poulton, Democrat, of Chicago, and others, to whom the thanks of the theatrical profession are due. The political complexion of the friends of the measure show that it was non-partisan, and its merits as a remedy against the dishonest use of dramatic property carried it through triumphantly.

This number of THE MIRROR marks the beginning of its fifty-eighth volume, and the last half of its twenty-ninth year.

A GIFTED YOUNG PIANIST RETURNS.

More than ordinary interest attaches to the return from Europe of Hattie Scholder, the pianist. Four years ago under such distinguished patronage as General Thomas H. Hubbard and Heinrich Conried she went abroad to study under Prof. Theodore Leschetizky. Even at that time, when she was but fourteen, she was considered a marvel, and people like Alfred Hertz, Felix Mottl, Vigna, Caruso and Sembrich listened to her playing. It is said that President Roosevelt became interested in her. Now, with the coveted graduation certificate won, she returns and will be heard this coming Winter at the Metropolitan Opera House and Mendelssohn Hall. Her sister, only twelve years of age and a "cellist," will assist at her concerts.

George Broadhurst, James Forbes, E. C. Gage, Wells Hawks, Herbert Gresham, William Seymour, and Percy Bullen. Speeches were made by Professor Phelps, Paul Armstrong, R. C. Gage, Bernard Ernst and A. L. Erlanger.

LUESCHER GETS ANOTHER THEATRE.

Frederic R. Luescher, who is interested in the control of the National Theatre, Rochester, the Bantable Theatre, Syracuse, and the Lyric Theatre, Rome, N. Y., closed a lease this week of the Stephens Opera House, Fulton, N. Y. Immediate action will be taken to rebuild, enlarge and generally improve the property in time to open the house in September with *Stair & Havin*, Klaw and Erlanger combination attractions and advanced vaudeville. The house will hereafter be known as the Foster Theatre, and its management will be directed from Rochester by Luescher, with a local representation.

BUSINESS MANAGER CONVICTED OF THEFT.

Harry E. Ricker, formerly business manager of the Metropolitan Opera House, St. Paul's leading theatre, was on June 27 found guilty by a jury on a charge of having stolen over \$3,000 from the funds of the theatre. Ricker's defense was that he was held up and robbed in the theatre on the night of April 27 of over \$2,000 while he was carrying that amount from the box office upstairs to the safe in the office. An examination of the books showed further shortage of funds. Ricker had been in the employ of Manager L. N. Scott for ten years.

A NEW TENOR FOR HANMERSTEIN.

Upon the eve of his departure for home, Oscar Hammerstein announced in London that his new tenor for the Manhattan Opera House will be Casarsa. Casarsa was born in Egypt and has sung in Constantinople, Cairo and Algiers. The impresario discovered him in Madrid, and he is enthusiastic over him, claiming for him a magnificent physique and a superb voice.

THE LONDON STAGE.

A GREAT DEAL OF HUMOR AND SOME PLAYS IN THE BRITISH METROPOLIS.

Mark Twain and Bernard Shaw Talk—Controversy Over Authorship of English Version of The Merry Widow—Jolanthe Revived—Martin Harvey Plays The Corsican Brothers—Gossip.

(Special Correspondence of The Mirror.)

On this, the dawn of the day after the long-out day, I have to report to my kind friends and fellow players (meaning the myriads of Misses) that this past week has been what really might be called, without exaggeration, a humorous week. I cannot hope to give you all my reasons for the faith which is on me in respect to what I regard as the week's excessive humor. But I will endeavor to adduce a score or so of specimens to prove my allegation of humor.

You are to know, then, that in the first place, early in the week our dear old friend, Mark Twain, arrived, and before that King of Humors had time to fix up a meeting with the King of Great Britain (which meeting of monarchs will take place forthwith) lo! Mark Samuel Twain Langhorne (Clemens) was confronted, as he alighted by our English, or rather Irish, Ironic humorist, Bernard Shaw, whose Man and Superman and Don Juan in Hell are still causing their wild and often profane witticisms at the court. Mark and Bernard quickly froze on to each other, Bernard doing most of the babbling.

Another stroke of humor was the turning of a newspaper article on the many thousands of Americans now in London (1,555 were landed yesterday) as they appear on church parade, just as though Americans never went to church. Speaking of church, we have also all been tickled by a statement gravely made by the Right Rev. Charles Gore, Bishop of Birmingham, to the effect that actors and actresses are as a body quite as well behaved as other folk. As though any sane person ever doubted it.

One huge humorous joke, at least to all who hold the welfare of the stage as a thing to be studied and guarded, was your New York court's extraordinary decision implying that gigantic theatrical trusts are harmless! This, to us, was indeed a wheeze worthy of our distinguished and welcome guest Mark himself. Among other matters distinct with humor was the deplorable remark made by a British judge in this city concerning the verdict of a British jury, awarded £300 damages to Ethel Newman, so long understood to be far better actress than Edna May, at the Vaudeville. After playing for Edna for months together and being promised the part when Edna put on frills and walked out of the theatre, Ethel was suddenly shunted and Phyllis Dare was engaged.

The other amusing things of the week have included the cabbed statement that Julia Marlowe was delighted at being told she could speak English so well. Why shouldn't she? Having been born in our lovely lake district, is not Julia quite English, you know? Quaint also, plus a dash of dottiness, was our London County Council's resolve this week to strike out of the list of their school books that noble and pure souled story of Mrs. Gaskell's Mary Barton, which provided the groundwork for the late Dion Boucicault's drama, The Long Stride.

Another comical thing in connection with the L. C. C. is that they have really woken up this week to the fact (thanks only to the passing away of the *Referee*, the *Stage* and the *Free Lance*) that the revolting Shaw case sketches recently dumped down in our variety theatres should be stopped. And stopped they will be.

Among other matters possessing the humorous tinge are the widespread outbreak of village-itis in most of the British towns and villages; Charles Frohman's recently established free theatre company to catch up and convey players to the Hither Theatre. Among other recent drooleries is Critic William Archer's two most recent outbursts: (1) Another strange article on the "American Drama" in the *Tribune*, and (2) an attack in the *Morning Leader* on his fellow critic, A. B. Walkley, of the *Times*. (N. B.—Archer's attack was meant to be funny, but, sooth to say, brilliant critic though William is, he does not shine any too effulgently as a humorist.) Many of us have also been moved to mirth at the grave, printed accounts of how Americans take Sunday music in this huge city, of the function of the swaggiest of swaggy American ladies' clubs, of the habits and customs of Americans at Ascot, where that coveted racing prize, the Gold Cup, was stolen on Wednesday; of Pianist Padewski, who returned here this week, being besieged and pestered by ladies (mostly Americans), and by a pompous article in the half-penny *Daily News* on what is called the "American Sourcil Crank."

Our humorous sense has likewise been titillated by that unconscious humorist, our Lord Chamberlain, who has suddenly withdrawn the ban upon the Mikado; by the frightful hubbub caused among our London and provincial resident managers by the aforesaid Charles Frohman's strong counsel and ditto warning to them, as expressed in a recent interview with me, at Actor and Manager Martin Harvey, who has just been elected vice-president of the Ethnological Society, starting last Monday to endeavor—good, easy man!—to try to check late-comers to the play, and to give early comers a chance to hear the words. As though late-comers will ever be converted! Finally, London's laughter has also been much increased by the rows and recriminations concerning the authorship of the adaptation of Manager George Edwards' new big Daly's Theatre success, *The Merry Widow*. Edward Morton and Captain Basil Hood, as I hinted in my last, both claim to have written this English version, which is certainly a very clever K. V., whoever penned it. Claimant Morton (as pro tem.) withdraws his name from all announcements. For my part, I feel a sort of Tappertitly fear that "something will come of this, and I hope it mayn't be human"—law! But I think it will, for some appear to regard this vexed question as even more important than those long unsolved questions: "Did Bacon write Shakespeare's plays?" "Who was the man in the Iron Mask?" "Did George Washington really chop down that tree?" "Who were the babes in the wood?" "Why does a chicken cross the road?" and even "Should the girl marry the Indian?"

In the meantime the aforesaid comic opera, *The Merry Widow*, to wit, with its wondrous waits in the first act, is drawing all London to Daly's, where even George Edwards, mostly the luckiest, as well as the pluckiest, of British impresarios, has had financial failures of late. This really imported piece of Viennese vivacity is magnificently mounted and artistically acted and sung, especially by Robert Evert, Lily Elsie, Nina Severing, and Elizabeth Firth, and those rollicking low comedians, George Graves, Lennox Pawle, W. H. Berry, and Fred Kaye, all British born, and lastly, but not least, Joseph Coyne, one of the most comical citizens even America has yet vouchsafed unto us.

Another comic opera, and a finer one than even *The Merry Widow*, namely, *Jolanthe*, has just been successfully revived by Mrs. D'Oyly Carte at the Savoy. This bright and beautiful Gilbert-Sullivan work is splendidly acted and sung, especially by C. H. Workman, one of our best low comedians and putters, as the Lord Chancellor, Frank Wilson as the Earl of Mountararat, Harold Wilde as Lord Toller, and Overton Moyle as Private Willis. Mirror readers who love their Gilbert and Sullivan will doubtless remember that it is Private Willis who "thinks of things that would astonish you," and whose astonishing things that he has think include the dictum that "Every boy and every girl Who's born into this world alive, Is either a little Liberal or else a little Conservative!"

Dr. "Democrat" and "Republican," as you say in America.

The aforesaid Martin Harvey started his late play, *The Corsican Brothers*, at the Adelphi on Monday with his revival of *The Corsican Brothers*. In this weird, romantic, drama Harvey scored splendidly as the Patriotic Tonia, originally played in France by Charles Fournier and in England by Charles Egan. I have seen all the Corsican Brothers during the last thirty years or so, and I assure you that no impression has been made on me better than that of the Tonia, played by the way, reaching the twentieth year of age today. Vincent Van Damme played a good Charles Bonaparte, and Maud Milton was a fine Madame de Franchini.

By way of curtain raiser, Harvey put on a little drama written by Edmund Langhorne, daughter of the Rev. Frederick Langhorne, poet author of Harvey's still biggest success, *The Only Way*, which will require to be seen to be appreciated. Fair *Reverend's* little play was entitled *A Tragedy of Truth*, and although somewhat under stress was laid therein upon the Irish superstition against red hair, and though it was too morbid for general popular consumption, it proved a most promising effort and showed that its girl author will not write plays both useful as well as alive. Miss de Silva (Mrs. Martin Harvey) as the hapless red haired heroine who is stabbed by her lover, gave a pathetic performance, and the lover who stabbed her was finely acted by Henry Ainley.

And now to prepare for three fresh American made plays, namely, *The Earl of Pawtucket* at the Waldorf on Monday, *The Earl of Pawtucket* at the Playhouse on Tuesday and *The Square Man*, to be produced later by Lewis Waller.

GAWAIN.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

The June reception under the auspices of the New York Chapter, held at St. Christopher's Parish Hall, was well attended, representatives being present from New York, Brooklyn and Chicago chapters and many invited guests. The occasion was the annual reception in honor of the entire body of the Alliance, the spirit of the occasion was characterized by the many happy greetings to the general Alliance work, and the social facility of the occasion suggested many happy incidents in which the degree of all the chapters became the subject of congratulation and encouragement of future work.

In memory of the late Mrs. W. G. Jones many interesting statements were made illustrative of the nobility and purity of her character, her splendid allegiance to all that was dignifying and uplifting in the standards of her profession, her unselfish service to the Alliance, for which it was over her pride and pleasure to work, by officers of the Chapter and by fellow members who had enjoyed the privilege and honor of assisting her in many important phases of Alliance endeavor. The sorrowful loss of the sense of loss which pervaded all hearts in this bereavement was alleviated and turned into hope, inspiration and cheer for future achievement in the thought of her faithful life and her devotedness to the cause of the Actors' Church Alliance, a growing and abiding power for the help and honor of both church and stage. The programme presented by Irene Ackerman, chairman of the Entertainment Committee, included a welcome by the Rev. Thomas H. Hill, who introduced the Rt. Rev. Sidney Catlin Partridge, D.D., missionary Bishop of Kyoto, Japan; an address by Charles T. Catlin, of the New York Chapter of the Actors' Church Alliance; a greeting by Mrs. M. H. Robert, known as a piano solo by Mrs. Anita Catlin Brown; a piano solo by Mrs. Juliet Hyman, Jay W. Hopping, Mrs. Alfred Steen, and Pauline Kogowski; a recitation, "The Tragedy," by Henry Gwynne Hawn; a recitation by Harriet Davis; a violin solo by Roland Edward Meyer, and a piano solo by Master Samuel Rogers. Mrs. H. N. Snow presided at the piano.

A special pleasure was added to the evening's enjoyment by the presence of Bishop C. C. Partridge, of Kyoto, and his wife, both loyal and earnest members of the New York chapter, both in touch with the doing of the Alliance by frequent messages of greeting and good will from their far off Oriental home. The bishop expressed his gratification at being personally present to thank his fellow members for their courtesy in repeated kind invitations to officiate at their services and to enjoy their periodic festivity, regretting that his official engagements had compelled him so frequently to deny himself the privilege and pleasure of these invitations and assuring his friends in the chapter of his hearty sympathy with the cause and his readiness to serve it in every way in his power. He expressed his hearty satisfaction that the spirit of to-day is making clear a long belated situation as to the church and the stage, and that the unhappy errors which time's distortion had through many years permitted to grow up in the hearts of many good people on both sides of what has now become a glorious alliance were slowly giving way under the appeal and pressure of justice, enlightenment and common sense. He paid a noble tribute to the dramatic profession for its fidelity to the standards of art, its ever-ready spirit of humanity, its generosity and its more than willing spirit to meet the church upon a common ground in every step that may be taken to promote a mutual purpose of respect and co-operation; and closed by extending hearty greetings to all and assuring the assembly that the distance of his post of duty would in no way affect the warmth of his heart toward the alliance or his eager desire to be its loyal and faithful supporter.

A social offering from the Alliance was presented to Mrs. Partridge by the Rev. Dr. Hill, and with similar greetings the badge of membership was given by Miss Ackerman. Other speakers who from various points of view happily illustrated the growth and value of Alliance work were the Rev. Dr. Manning, Judge Pitman, Charles T. Catlin, Miss Whitman, of the Shore Acres company; Rosa Rand, Mrs. H. H. Knowles, and Henry G. Gwynne, of the Amaranth Society of Brooklyn, who is also a devoted member of the Brooklyn Chapter. The National Council was represented by Mrs. M. G. Spooner, Isabelle Evenson, Mrs. E. B. Harris, Olinda D. Drecher, Mrs. Edyth Totten McGrath, the Rev. F. J. Clay Moran, G. F. Sturges, and Mrs. J. S. Ferguson.

The gratification of the New York Chapter at the presence of these members of the governing body was cordially expressed and was an unmistakable indication of the encouragement and help which every chapter will be sure to feel whenever members of the Council shall be at liberty to share in their festivities and to give them the word of cheer and encouragement. A very happy hour followed in which refreshments were served under the direction of Mrs. Miner, chairman of the Reception Committee, and dancing, always a welcome feature of this annual reception, was an attraction of which many of the guests very gladly availed themselves. The absence, owing to illness, of the efficient chairman of the Hospitality Committee, Mrs. Hudson Liston, was regretted by her many friends, and the suggestion by one of the speakers of a message of sympathy and good wishes with the earnest hope for her recovery received the approval of all present.

Mrs. Franklin P. Pratt was hostess at the tea served at headquarters last Thursday afternoon, and among those present were the Rev. F. J. C. Moran, Ida I. Ackerman, Mrs. Mary Gibbs Spooner, S. C. Morris, Blanche Ellice, Charles T. Catlin, Ullie Akersstrom, Mrs. A. Place, Damon Lyon and Harriette Brent, of the Chicago Chapter. Thursday being the Fourth of July there will be no tea.

The next open door social of the New York Chapter will be held on Tuesday, July 9. Volunteer talent from members of the Chapter and invited friends will be welcome. Those who are willing to co-operate in this way will facilitate the arrangements for the evening by sending their names to the Rev. T. H. Hill, President, at headquarters.

The National Council at a special meeting

CHARLES BALZER.



Photo Studio, Los Angeles, Cal.

Charles Balzer, who was one of the most popular members of the Players' Stock company two seasons ago, is playing a special four weeks' engagement with the present organization at the Bush Temple, Chicago. That Mr. Balzer has a host of friends in that city, who have not forgotten his artistic work is proven by the extraordinary reception given him at each performance. Immediately after his departure from the Bush Temple, Mr. Balzer became a member of Mrs. Fiske's Manhattan company, but was forced by illness to give up shortly before the close of the season. Since his recovery he has played leading roles with prominent Western stock companies, and among the many plays in which he has appeared five or six parts might be mentioned in which he achieved special success: *Karl Heinrich in Old Heidelberg*, *Cheney Short in A Gilded Fool*, *Hamlet*, *Baron von Kruger in An American Citizen and Romeo*. Mr. Balzer's Chicago engagement terminates July 6, and after spending a few weeks at his home in Jackson, Mich., he will return to New York to arrange for the regular season.

held June 21, upon a favorable report received from the Committee on Location of Headquarters, decided to remove to 133 West Forty-fourth Street on July 1. An entertainment in recognition of the opening of the new headquarters will be given there on the evening of July 11, to which members of all Chapters who may be in the city are cordially invited. Mrs. Spooner, First Vice-President of the Council, is expected to preside, and well-known talent from the New York, Brooklyn, Chicago and other Chapters will make the evening enjoyable.

An interesting religious service under the auspices of the Actors' Church Alliance was held in the Actors' Fund Home, Staten Island, on the afternoon of Sunday, June 23, the Rev. T. H. Hill, dean of the chaplains, presiding. The service opened with selections from the Episcopal liturgy, including appropriate prayers and hymns, the clergy officiating being the Rev. T. H. Hill and the Rev. Pascal Harrower, the latter reading the lessons. By invitation of the dean the address of the occasion was given by Charles T. Catlin, of the New York Chapter, his general subject being "Religious Honesty and Divine Guidance." The speaker opened with a tribute to the memory of the late Mrs. W. G. Jones, in which her high Christian character, her unselfish life, the noble standards she had always maintained in the honorable recognition of the claims and duties of her profession, were faithfully portrayed.

SAID TO THE MIRROR.

JAY HUNT: The character of *Blanche de Nervert*, alluded to in Rose Byrings article in *The Mirror*, was in the play, *The Duke's Motto*, sometimes called *The Duke's Daughter*, a dramatization from the French by the late John Broughman. I venture to offer this information owing to the fact that Miss Byrings states she "cannot remember the title of the piece."

CHARLOTTE HUNT: "In last week's *MIRROR*, under the heading, 'The Stock Companies,' I note in the roster of the Bartley McCullum organization appearing at the Cape, Portland, Me., the name of Charlotte Hunt is included. I have never heard of any actress but myself bearing that name, and as I have been for the past four years and am still under contract with the Bowdoin Square Theatre, Boston, to play the leading business during this summer and next season, I would be grateful if you will kindly correct the error."

COMPANIES CLOSING.

The Tenderfoot, at Milwaukee on June 2, after forty weeks.

Roselle Knott closed a successful season of forty-one weeks on June 22. She has been playing *Alice-Sit-by-the-Fire*, and will probably appear next Fall in this same play.

The Mrs. Warren's Profession company, of which Rose Coghlan was the star, closed at Denver, Colo., on June 21.

Annie Russell in *A Midsummer Night's Dream* ended a long tour at Roseman, Mont., on June 14. The members of her company reached New York on Friday.

The Boys of Company B closed at the Lyceum Theatre on June 29. It will open at the Garrick Theatre, Chicago, on July 14.

The Van Den Berg Opera company, which has been playing at the West End, closed on Saturday. It will open again at the same house on Sept. 2.

The Lion and the Mouse ended its season at the Hudson on Saturday. It will be seen again on Sept. 1, and on Oct. 28 will move to the Academy of Music.

The Rose of the Rancho closed its first season at the Belasco Theatre on June 29. Frances Starr will go to her home in Albany for her summer vacation, returning late in August to open in the same play at the same house.

ENGAGEMENTS.

Cheridah Simpson has been re-engaged by Joseph M. Gaites for the prima donna role in *The Red Feather*.

Felix Haney, who has played in "Way Down East," is to assume the role of Alderman Phelan in *The Man of the Hour* company, which is to tour the West.

Gladys Hanson will be seen in support of E. H. Northern next season. She appeared last winter in *The Spellers*.

SUCCESS OF MR. SCHRADER'S PLAY.

Amelia Bingham and A Modern Lady Godiva recently scored a great hit in St. Louis, where the new play, from the pen of Frederick F. Schrader, formerly dramatic editor of the Washington Post, now of this city, was given its first presentation. The St. Louis papers agreed that the play would be one of the big attractions of the coming season in New York. A Modern Lady Godiva was scheduled for three performances only, when Mr. Schrader wisely decided to test its value in regard to Miss Bingham, but its success was so conclusive that the two other plays, which had been announced for the remainder of the week, were withdrawn and A Modern Lady Godiva filled the entire week. The receipts of the opening night broke all records at Suburban Garden, which, at this time of the year, offers prominent stars who are engaged at extravagant salaries. The box-office throughout the week continued to overflow, the receipts being the record-breaking figures of the first night.

An average of 2,000 persons witnessed each performance of the play, and the enthusiasm displayed left no doubt in the minds of the players as to its strength. At the climax of the third act the picture came, which causes the parting of Lady Godiva from her husband, who has just denounced her for her lack of modesty. Handkerchiefs were much in evidence, since the heart trials of the heroine are such as appeal to every woman.

At the close of the present week Miss Bingham will return to this city for a rest previously to beginning rehearsals for her regular season's production of A Modern Lady Godiva. Rehearsals will begin on Aug. 15, and Miss Bingham has announced the usual Bingham cast, which means players of high standing. The play will have its formal opening either in Washington or Baltimore on Sept. 8. Baltimore is asking for the play first, but as Mr. Schrader has many friends in Washington, where Miss Bingham is a great favorite, unusual effort is being made to have the booking changed so that Washington will have the premier.

A NEW THEATRE FOR THE SHUBERTS.

The Shuberts, it is said, have practically closed a deal for the erection of a new theatre in the district about Long Acre Square. The house will be called the New Princess and will be luxurious in its appointments. The stage will be equipped with modern electrical devices and apparatus for the rapid handling of scenery. With box, orchestra and gallery seats the house will accommodate 1,000 persons. It is the intention of the managers to present in the New Princess a series of light comedies and farces. Musical plays and tragedies will not be permitted. Neither will the theatre be devoted to the offerings of any particular star. It is expected the house will be opened on Sept. 1, 1908.

EDWARD PRICE AND CATHERINE COUTISS WED.

Edward Price manager of the Interstate Amusement Company, and at present manager of the Jardin de Paris for Florence Ziegfeld, and Catherine Coutiss, the well-known actress, were married on June 30. The ceremony, which took place at the First Methodist Church, Mount Vernon, was performed by Rev. Otho F. Bartholow. The wedding came in the nature of a surprise to the many friends of both parties. It is said that it grew out of a romance begun at the time of the Actors' Fund Fair. Mr. Price is well known as a manager, having served in that capacity for John McCullough, Richard Mansfield, Mrs. Carter, and others. His wife is prominent upon the stage. She appeared recently in Mrs. Warren's Profession.

GEORGE M. COHAN WEDS AGNES NOLAN.

On Saturday morning George M. Cohan and Agnes Nolan were married at Freehold, N. J., by J. B. White, a justice of the peace. The wedding was very quiet; only Samuel H. Harris, Mr. Cohan's business partner, and Miss Nolan's sister were present. Mr. and Mrs. Cohan returned to the city in time for the evening performance, at the finale of which they were showered with rice and old shoes. The bride is a daughter of E. J. Nolan, of Brookline, Mass. She has been in the productions of Mr. Cohan for the last three years.

CLOSING GIFTS.

At the closing of several productions on Saturday last the principals were recipients of gifts. Anna Held was given a silver loving cup by her company, and she was forced to respond with a speech. Montgomery and Stone were also presented with silver loving cups. Charles Dillingham gave each a jeweled watch charm in the form of a red mill. The stage was crowded with flowers, and both were compelled to make speeches. The audience joined in singing "Auld Lang Syne" at the final curtain.

THE MUSIC MASTER ENDS.

On Saturday night at the Majestic Theatre, Boston, David Warfield ended his season and closed the long run of *The Music Master*. The piece during the past three years has been financially one of the most successful ever produced in America. Mr. Warfield appeared in it 1,007 times, and the gross receipts for the season amount to \$965,345.50, almost a million dollars!

CURRENT AMUSEMENTS.

Week ending July 6.

AKHIAL GARDEN—George M. Cohan in *The Honey-Moon*—24 weeks—35 to 30 times.
ALHAMBRA—Vaudeville.
BELASCO—Closed June 29.
BROADWAY—Closed June 29.
CASINO—Fascinating Flirt—7th week—47 to 54 times.
CARRICK—William Carter in *Caught in the Rain*—27th week—210 to 217 times.
HARLEM OPERA HOUSE—Stock on, in Carmen.
HEALD SQUARE—Eddie Foy in *The Orchid*—18th week—21 to 104 times.
HUDSON—Closed June 29.
HURTIG AND SEAMON'S BOOP—Vaudeville.
JARDIN DE PARIS—Vaudeville.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock company in *The Gypsy Sorceress*.
KEITH & PROCTOR'S 58TH STREET—Closed June 29.
KNICKKNACKER—Closed June 29.
LYCEUM—Closed June 29.
LYRIO—The Road to Yesterday—113 times, plus 12th week—50 to 54 times.
MADISON SQUARE BOOP—The Maid and the Mill—10th week—10 to 16 times.
METROPOLIS—Adelaide Kelm Stock, in *The Last Appeal*.
PARADISE BOOP—Vaudeville.
PASTOR—Vaudeville.
SAVOY—The Man of the Hour—31st week—244 to 251 times.
VICTORIA—Vaudeville—Mathews.
WEST END—Van den Berg Opera in *Il Trovatore*.

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PLANS OF MANAGERS.

Announcement of Various Directors in the Theatre Field for the Coming Season.



In the very pink of condition and with a smile that indicated bright prospects for the coming season, Henry W. Savage started right in after the excitement of greeting his friends who had welcomed him at the pier, to unfold his plans for next year. In reply to the storm of questions which everybody interested in plans of the manager showered at him, he simply asked for a chance to recover from the shock of seeing a whole parade of his friends wearing blue badges with the inscription "Welcome" in gold letters, and led by a brass band. When the band stopped playing and Mr. Savage recovered his breath he exclaimed: "Well, boys, how shall I start in? My plans are all completed and I have engaged two well-known prima donnas and arranged to produce an English version of *Straw Hat*. The two new singers I have engaged for *Madam Butterfly* are Fabia Strakosch and Katherine Woolf. I have also engaged Willy Schuler to sing the tenor roles. The London success, *The Merry Widow*, which will be rehearsed shortly, is a bright, melodious little piece which all Europe is now whistling. Tom Jones is another success abroad that I will produce, but not until late in the season. In Germany I secured Hugo Dietrich's opera, *Brutal*, which I shall likely produce under the title of *Hug's Honeymoon*. Mr. Savage has a new piece for Raymond Hitchcock, and he stated that in his plans are included a Pacific Coast tour of *The College Widow* and *The Prince of Felsen*.

Cohan and Harris are to manage the tour of Thomas E. Shea next season. Shea will appear in the large cities in a repertoire of his familiar plays and also in a new drama entitled *A Soldier of the Cross*, written by himself. Victor Moore is to be presented in a new play by these same managers. It is to be written by George M. Cohan and will be called *Kid Burns*. Other announcements by this firm show a long list of attractions. Forty-five Minutes from Broadway will again be sent on tour. Fifty Miles from Boston, now playing in the Hub, will be seen in the principal cities. George Washington, Jr., and the touring rights to Brewster's Millions are two other attractions.

Lee Shubert denies the report that *The Green Bird*, which is to open in Boston at the Majestic Theatre on July 13, is to follow *Fascinating Flora* at the Casino. The latter piece, according to present plans, will continue all Summer at the Casino.

The J. L. Verones Amusement Company has engaged the cast for Lillian Mortimer's new play, *Kate Barton's Temptation*. Ida Russell will be featured. The others are Halcyon C. Bissett, Kate Bruce, Ethel Lloyd, May Nolton, George Munson, John Fields, Jr., J. Neil McLeod, Fred Stein, John Williams, Harold Wilson, Phil A. Gastrock, Lafayette Hall, W. J. Sully, H. H. Levy, Thomas H. Sewell, John Carey, Erin Platt and Robert Snyder. The season will open on July 29 at Cleveland.

Wright Lorimer has engaged Charles Kent for a prominent part in his new play. He will be seen in the Broadway production of *The Wild Duck*. For the presentation of this latter play Lorimer went to Norway in order to study at first hand the writings of the great Norwegian dramatist.

Edward E. Rice is again preparing a stage offering in the shape of a comic opera, *The Irish Cavalier*, by Richard F. Carroll. Rehearsals were begun on June 25 at the Bijou Theatre. The author, it is said, will play the title role in a presentation to be given at the West End Theatre on July 15.

For his production of *The Alaskan*, John Cort has engaged Agnes Cain Brown to fill the prima donna role. Last season she was seen in *The Rose of the Alhambra*, where her beautiful voice was much commented upon. The book and lyrics of this musical piece are by Joseph Blethen. Others in the cast are Girard, who will interpret the title role; Teddy Webb, once comedian of the Tivoli Opera company, San Francisco; Edward Martindell, Florence Sheldon and William Pablos. Max Fixman will direct the rehearsals of the book and Joseph C. Smith will arrange the dances.

The Madison Square Theatre will open on Aug. 12, upon which date Lee Shubert will present Richard Golden in Edward Paulson's comedy, *Poor John*. This piece will first have a production at the Studebaker Theatre, Chicago, on July 17.

Charles E. Blaney will offer for the season 1907-08 Cecil Spooner in two plays at the beginning of the season in the better class theatres. Her last year's success, *The Girl Raffles*, and her new romantic drama, *The Dancer and the King*, have both had successful hearings at Blaney's Lincoln Square Theatre. She will be supported by the same strong company. Miss Spooner has written several new songs and a number of new musical numbers for both plays. Lottie Williams, who is considered the most famous of rough southerners that play the popular price houses, will have a new play especially written for her by Charles E. Blaney entitled *Josie, the Little Mad-cap*. It will suit her peculiar style of work and she will carry a large company with chorus and a beautiful new production. Harry Clay Blaney will continue his original character of Blaney Live, and this time as *The Boy Detective*. For the first time in eight years Harry Clay Blaney will not do a war play. Fluke O'Hara, the Irish tenor, will forsake melodrama after two years of his success in Mr. Blaney from Ireland, and will now wear knee "pants" and be the Irish Romeo as Dion O'Dare, described as a high class story of the fifteenth century. He has several new songs of his own composition. Young Buffalo, in *King of the Wild West*, will start on his third successful year. Fifty people, Indiana, a cowboy band and a big parade are among the features of this attraction. Vivian Prescott in *A Child of the Regiment* will have her second season as a Blaney star. The famous Russell Brothers have for the first time in their career of twenty-five years a play to suit them. It is said. This is a comedy drama, *The Hired Girl's Millions*, and was written by Charles E. Blaney. William H. Turner, the lat-

est of the Blaney stars, seems to have been fortunate in his first play, *His Terrible Secret*; or, *The Man Money*. It was produced and written especially for him by Charles E. Blaney, and was so novel and original in theme that it excited much comment from the press. Cuming, the Jail Breaker, in *From Sing Sing to Liberty*, a new play by Harry Clay Blaney, will be launched this season under the management of Mr. Blaney. It will be a novelty, inasmuch as the star is "a professional jail breaker and handcuff king," and has had much success in exhibitions of this kind. Laura Jean Libbey's *Parted on Her Bridal Tour* will enter its second season. Lottie, the Poor Saleslady; or, *Death Before Dishonor*, is the latest play written by Charles E. Blaney. Lydia Powell, a new star in the Blaney forces, will have an emotional part. With these enterprises Mr. Blaney will also conduct his chain of Blaney's theatres in New York, Brooklyn, Newark, Philadelphia, Baltimore, Pittsburgh, New Orleans, and other cities.

Four companies playing *The Red Mill* will go on tour next season. William F. Connor has obtained rights to one company, and Charles Dillingham will send out two companies besides the one headed by Montgomery and Stone, who open at Chicago on Aug. 19. Three companies playing *Millie*. Modiste will also be sent out by Dillingham next season.

Charles R. Ruble, formerly one of the most prominent repertoire managers of the West, but last season the producer of the successful attraction, *The Sweetest Girl in Dixie*, will have four companies playing the piece next season. Mr. Ruble makes his headquarters with the Ackerman-Quigley Lithograph Company, of San Francisco.

Jules Murry will produce several new plays next year. Creston Clarke will be seen in *The Power that Governs*, a Mexican drama by his wife, Adelaide Prince; an Old Sweetheart of Mine will be presented with W. A. Whittear in the leading role, and *Cupid at Vassar*, a play with music, will also be given.

LAKE VIEW THEATRE BURNS.

A Well-Known Summer Playhouse Totally Destroyed—The Lyric Opera Company's Loss.

The Lake View Theatre, at Skokie, Ill., owned by the Lake View Hotel and Amusement Company and managed by Arthur Lane, burned to the ground on the night of June 19. It was a complete loss of \$12,000 to the owners, as no insurance was carried on the building and its contents. The Lyric Opera company, which was playing the summer season, lost its entire wardrobe and personal effects, amounting to over \$3,000. Manager Lane's loss of a new piano and scenery and other articles is over \$1,000. Various benefits and performances have been given to aid the Lyric Opera company in replenishing wardrobe, so that it may continue its engagements elsewhere, as bookings have been secured.

G. W. CHATTERTON PREDICTS GOOD BUSINESS.

George W. Chatterton, manager of the Chatterton circuit of theatres in Illinois, is still in New York completing the booking for his houses for 1907-8.

Mr. Chatterton's pleasing countenance has been a familiar one in the theatrical district along Broadway every Spring and early Summer for many years, and his wide acquaintance and knowledge of the business has always enabled him to secure the cream of the road attractions. This year he has seven houses in his circuit, including a new one now being erected at Urbana, Ill., which will cater to the public of that town and Champaign.

"The new house is supposed to be open for business Nov. 15, according to contract," said Mr. Chatterton to a Mirror representative, "but you know what contractors are. It may be some time later than that date before we can have the opening. I am expecting excellent business when we do open. We will have the patronage of the University of Illinois, with its 4,500 students, which should make the house one of the most desirable ones in the State. The State Legislature has recently appropriated \$2,000,000 to the university.

"Business in Illinois the coming season promises well," continued Mr. Chatterton. "Crops are backward, but they will be good as usual. Crops are always good in central Illinois, and we are always reasonably sure of satisfactory theatrical patronage."

Mr. Chatterton's son, George W. Chatterton, Jr., who is the resident manager of the Danville, Ill., theatre, is the third George W. Chatterton in direct line to engage in the theatrical business. The first George W., father of the present head of the Chatterton circuit, started as a theatre manager in Springfield, Ill., in 1861, and the family has remained in the business ever since. "My son George is soon to be married," said Mr. Chatterton, "and is now building a home in Danville, where he will take his bride in the Fall."

The pleased smile with which this information was imparted indicated that if the speaker should ever be the grandfather of a boy there would be only one name possible for the youngster, and that would be George W. Chatterton IV.

ZEIDA ROTALI AND THOMAS F. DONNELLY.

Upon the first page of this week's Mirror are the photographs of Zeida Rotali and Thomas F. Donnelly. Zeida Rotali, who in private life is Mrs. Donnelly, has a brilliant and powerful soprano voice. Its power does not, however, as so often happens, detract from its sweetness and purity of tone. She has had as good training as America offers, having studied under Madame Veressi-Boccardi, Hans Balatka, and Ernesto Bincohi. She won the opera scholarship at the New England Conservatory of Music from among seventy-two competitors, and has sung with the Boston Symphony at Keith's and with numerous hands and orchestras throughout the country. Young and ambitious, a brilliant future is predicted for her. With her husband she has appeared in San Toy, Miss Bob White, Pickings from Puck, etc., besides singing in repertoire opera each Summer. Thomas F. Donnelly has a fine cultivated voice of baritone-tenor quality. His strong point is his remarkable versatility, which enables him to play anything from a boy of fifteen to an octogenarian. He has sung at most every male role in the old repertoire. He is, in addition, a musician of ability, having been for four years professor of music in the Boston College. He is well known in Boston as an orchestra and orchestra conductor. He is at present confining himself to comedy parts, to which he brings to bear his finished artistic methods. The plans of Mr. and Mrs. Donnelly for next season are unsettled, as they are seriously considering some vaudeville propositions.

CUES.

The performance of *The Honeymooners* on Monday evening of last week was delayed in opening until nearly half-past nine, owing to an accident to George M. Cohan's automobile. Mr. Cohan was near Middletown, N. Y., when his machine broke down, and he had to wait for a slow train to take him to New York.

Louis W. Gay, a concert manager of Buffalo, N. Y., was married to Ethel Louise Simpson of New York at the Town Hall, Stamford, Conn., on June 26. The ceremony was performed by Rev. M. W. Womer, of East Orange, N. J.

Emma Eames will take a prominent part in the dedication of the Music and Arts Building at Bar Harbor, Me., on July 13.

George Marion, general stage director for Henry W. Savage, returned with the latter from Europe on June 25. He will branch out for himself the coming season, but will meantime stage *The Merry Widow* for Savage. While abroad he visited London, Paris and Berlin.

Gilbert Gordon, treasurer of the New Amsterdam Theatre, is confined to his home by illness.

SILVER ANNIVERSARY OF THE CASINO.

A List of the Famous Attractions and Noted Performers That Have Played in the Theatre.

The twenty-fifth anniversary of the opening of the Casino Theatre, held on Monday, recalls the striking career of this playhouse and remarkable number of its graduates. Its opening attraction was *The Queen's Lace Handkerchief*, in which Francis Wilson and Signor Ferraguti appeared. In 1882 came *Le Grand Cadaver*, with Madame Thoo; *The Sovereign*, in which Lillian Russell, Laura Joyce and Dicky Bell appeared; *The Princess of Trebizond*, with Marie Jansen and Francis Wilson; 1884—*The Merry War*, with Rose Brondet; *Falla*; *The Little Duke*; *The Beggar Student*; Neil Gwynne; *Prince Methusalem*; 1885—*Apajama*, the Water Sprite; *Patience*, with Laura Joyce Bell and Dicky Bell; *The Pirates of Penzance*; *Die Fledermaus*, in which Dr. Wolf Hopfer's name appeared; *Polly*, with Lillian Russell; *Billie Taylor*, with Lillian Russell, Verena Jarboe and Josie Hall; *Nanon*, with Sadie Martinot and Pauline Hall; *America*; 1886—*The Gypsy Baron*; *Erminie*, produced for the first time in America, with Francis Wilson, Pauline Hall and Marion Manolo; *The Command*; *Kentworth*; *Erminie*, revived; 1887—*The Marquis*; *Madelon*, with Isabelle Urquhart and James T. Powers; 1888—*Erminie* again; *Neddy*, with Marie Jansen, Isabelle Urquhart and James T. Powers; *The Yeoman of the Guard*; 1889—*Neddy*, revived; *The Brigands*, in which Edwin Stevens appeared for the first time at the Casino; *The Drum Major*; *Erminie*, revived once more; 1890—*The Brigands*, revived, with Fanny Rice and Lillian Russell in the cast; *The Grand Duchess*; *The Brazilian*; *La Fille de Mme. Angot*, in which Camille D'Arville made her American debut; *Poor Jonathan*, with Jefferson De Angella, Fanny Rice, Eva Davenport, Max Fisman, Edwin Stevens and Lillian Russell; 1891—*Apollon*; *The Grand Duchess*, revived; *Indigo*; *The Tyrolean*, with Marie Tempest and Edwin Stevens; *Nanon*, revived; 1892—*Uncle Celestin*; *The Child of Fortune*; *The Vice-Admiral*; *The Posing Master*, with Jerome Sykes and Marie Tempest; 1893—*Hansche*; *The Gondoliers*; *Adonia*, with Henry E. Dixey and Amelia Summerville; *The Rainmaker of Syria*; *Princess Nicotine*, with Lillian Russell, Marie Dressler and Dicky Bell; *Prince Kam*, with Camille D'Arville; 1894—*About Town*, with Dan Daly, David Warfield, Willie F. Sweetman; *Girolo-Girolo*, with Lillian Russell, Marie Dressler and Dicky Bell; *The Passing Show*, with Lillian Russell, Grace Pickins, Louise Lester, Gertrude Vassar and Jefferson De Angella; *The Little Trooper*; 1895—*The Wizard of the Nile*, with Frank Daniels; 1896—*The Lady Slavey*, with Dan Daly, Richard Carle, Virginia Marie and Marie Dressler; in *Gay New York*; *A Good Thing*, with Peter F. Daley and John T. Kelley; *Jack and the Beanstalk*; *An American Beauty*, with Lillian Russell and Jerome Sykes; 1897—*La Follie*, with W. J. Le Moynes, Guy Standing and Paula Edwards; *Lost, Strayed or Stolen*; *The Wedding Day*, with Della Fox, Lillian Russell and Jefferson De Angella; *The Widow of the Town*, with Louis Harrison and Dan Daly; *The Belle of New York*, with Edna May, Dan Daly, David Warfield and Paula Edwards; 1898—*The Telephone Girl*, with Louis Mann, Edward Ables and Clara Lipman; 1899—*A Dangerous Maid*, with Sam Bernard, Madge Louning and William Morris; *Clay Loftus* appearing as a specialty; *La Belle Helene*, with Thomas Q. Beahrooke, Edna Wallace Hopper, Lillian Russell; in *Gay Paris*; *Erminie*, revived; *The Jolly Musketiers*; *The Man in the Moon*, Jr.; *The Singing Girl*, with Alice Neilson; 1900—*Belle and the Beast*, revived; *The Princess Chic*, with Christie McDonald and Richard Golden; *The Casino Girl*, with Sam Bernard and Isabelle Gilman; *The Belle of Bohemia*, with Trilix Frigana, Sam Bernard and Virginia Marie; *Floradora*, which ran 504 performances; 1903—*The Chinese Honeymoon*; 1903—*The Runaways*; *Erminie*, revived; *Winsome Winnie*; *English Daisy*; *Sergeant Kitty*; *French opera*; *Pink, Red, Blue*, with Eddie Foy; *Baroness Bloditch*; *The Lady Teazle*, with Lillian Russell; 1905—*The Earl and the Girl*, with Eddie Foy; 1906—*Happilyland*, with De Wolf Hopper; *The Social Whirl*, with Adele Ritchie; *My Lady's Maid*, with Joe Coyne; *The Blue Moon*, with James T. Powers; 1907—*The Princess Beggar*, with Paula Edwards; *The White Hen*, with Louis Mann; *Fascinating Flora*, with Adele Ritchie and Louis Harrison.

RULES FOR THEATRE WIRING.

The Electrical Underwriters Formulate New Regulations as to Theatres.

The June number of the *Electrical Record* contains the revised rules of the Underwriters' Electrical Association in regard to theatre wiring, which must be observed in the construction of theatres hereafter. Mr. Kilgill of Kilgill Brothers, explained to *The Mirror* representative last week wherein these rules affect the present system of wiring and lighting. "These rules," said Mr. Kilgill, "are practically the same as the New York City requirements, though they have been made stricter. In the first place all electrical apparatus used in theatres, including arc lights, will have to be made heavier. All pockets must be of fifty amperes rating instead of twenty-five. Wire for border and proscenium lighting must have non-inflammable insulation. Footlights must have iron conduits throughout, and each lamp should be mounted on or in an iron or steel bar so constructed as to cover all wires and live parts of receptacles. Pin plug connections must have all live parts protected. All circuits must be direct to the switchboard, except that in existing theatres where the wiring has been completed junction boxes will be allowed on the fly floor and the rigging loft. All live terminals to arc and other lights must be enclosed. Strip lights must be enclosed on three sides, similar to arc lights. No wood is permitted in any electrical apparatus, even when covered. Moving picture machines must have lights the same as the regular arc lights in the theatre.

"The new rules will affect theatre construction more than the maker of apparatus. The best known makers have been constructing apparatus that complied with these requirements and our own company will have to make practically no changes in our standard forms. The rules will have the effect of compelling the theatre architect and builder to pay more attention to the needs of the electrician and to give him plenty of space in his plans. It will no longer be possible to put him into an out of the way corner with only enough room to work. The rules, by the way, take effect in new theatres constructed after Aug. 1, of this year."

ENGAGEMENTS.

Mal Wells, re-engaged for Ezra Kendall for next season.

James C. Spottswood has been engaged for the Summer as juvenile man of the Gem Theatre Stock company, Peak's Island, Me.

Arrangements have just been completed whereby Maggie Moore, who recently returned to the country after a long sojourn in Australia, is to support Thomas Jefferson this coming season, playing the part of Gretchen in *Tip Van Winkle*. Of late years she has been playing almost exclusively in Australia. Her American tour with Jefferson will begin at Detroit, Mich., on Sept. 2. Hattie Lorraine will be a member of Charles Frohman's *The Dairymaids* company. Last season she was seen in the musical comedy, *The White Hen*.

L. S. Sire is busily engaged completing the cast for his production of Anna Warner's *The Rejuvenation of Aunt Mary*, in which May Robson is to star. Among those who have signed contracts are Nora O'Brien, Grace Parks, Frances Hendrick, Nina Saville, David Proctor and H. M. Cowley.

W. J. Ferguson has been engaged by Henry B. Harris for an important role in Martha Morton's play, *The Movers*, in which Grace Elliston will open at the Hackett Theatre on Sept. 1.

JAMES A. BLISS.



James A. Bliss, the "somewhat stout comedian," has been quoted as saying, "There is no dull season for the actor in the matter of engagements. There is something doing every day in the year for somebody, and the actor who spends weeks, months and years in idleness has something radically wrong with him." In two weeks Mr. Bliss has proven this statement to be true, for offers have poured in on him from all sides, from big and little managers. His services, as usual, are in demand. In the course of a week or two he will announce his plans for the coming season, and it may be presumed that he will adorn the cast of a Broadway production.

IN THE FIELD OF REPERTOIRE.

Several Companies Close and Plan for a New Season—Others Will Play.

The Osmon Stock company closed its season of forty weeks at Morristown, Tenn., on June 15. John Osmon, owner and manager of the company, left immediately for New York, and from there he sailed for Europe, where he will remain several weeks. He will have two companies on the road next season. The Southern company will be under his management, with R. H. Hartigan as director, and Duncan Hayward as publicity promoter. The other company will be headed by Jack Barrett, who has been leading man this season, and will also be director. A. Sullivan will be the agent. The two companies will begin rehearsals at Cumberland and Hagerstown, Md., on Aug. 5.

Clara Turner has secured the rights for New England of Lottie Williams' play, *Only a Shop Girl*. This piece will form the opening bill of the Clara Turner company.

The Wolford Stock company, headed by Mamie Sheridan Wolford, is playing the Crawford circuit of Airdome, under the management of H. L. Paul.

The Harvey Dramatic company, after closing its road tour, is now rehearsing at the Bush Temple, Chicago, preparatory for a Summer season through Michigan and Wisconsin. The company will produce high class royalty bills at popular prices, such as Howard Hall's romantic play, *A Soldier of the Empire*, Hal Reid's *Roanoke*, *Daly's A Night Off*, etc. The roster of the company is as follows: Harry Delphos, Dorothy Kenyon, Katherine Selzer, Evelyn Russell, Lola Stuart, Reville Urquhart, Herbert C. Farley, J. Wendel Davis, Harry Wright, Robert Wilson. The company will open its season at South Haven on July 1. Harvey D. Orr is the manager and Jack Harlowe the agent.

John P. Mallow and Robert Fortie, of North Adams, Mass., have organized the Mallow Stock company. Ralph McDonald, of St. Louis, will be leading man and stage director. A strong repertoire of seven or eight plays will be secured. The company will begin rehearsals early in August.

The Edwin Barrie Stock company closed an eleven weeks' engagement at Pueblo, Colo., on June 22. They open on June 24 at Jefferson City, Mo., for an indefinite period. The company is as follows: Edwin Barrie and Oscar Graham, proprietors and managers; Beaumont Claxton, Edward Cannon, H. L. Morton, Jack Benjamin, Charles Doster, L. F. Perkins, George Burton, Agnes Archer, Loretta Graham, March Hawthorne, and Jess Graham.

The De Pew-Burdette Stock company closed a successful season of fifty weeks at Kokomo, Ind., on June 29. The company will take a three weeks' rest, part of which time will be devoted to rehearsals for the next season, which opens at Henderson, Ky., on July 22. Those re-engaged for next season are:

The Chappell-Winterhoff Stock company have played five weeks on the Bell, Olendorf, Ballard Airdome Circuit. Carl A. Winterhoff and Sarah Marion take the leading roles, and Tom and Ethel Holer the comedy parts. Next season Chappell will manage Rowland and Clifford's Thorns and Orange Blossoms company, and Sarah Marion will play the principal role in the same.

The roster of the Macmillan Players is as follows: Don Macmillan, William Blake, Andrew Hicks, Archie Lochridge, George Mortimer, Harvey Becker, Dorothy Grey, Alina Niva, Jennie McAlpine, Germaine Lynn, and Mrs. Hicks. The company opened at Sedalia, Mo., and will play the Bell, Ballard and Olendorf's Airdome Circuit.

The Jewell Kelley Stock company, under the personal management of Jewell Kelley, will open its regular season early in August, playing the same circuit the company has played for the past five years. This makes Kelley's fifth year at the head of his own company. This Summer he has had a successful season playing the Jake Wells circuit of Summer parks and theatres. D. A. Hellman will be in advance of the company again next season.

The Glick-Roberts Stock company is composed as follows: Mrs. H. T. Glick, Mrs. H. Stillman, Clara Dupree, Howard Stillman, Clyde Donaldson, John L. Beh, Paul Oliveri, Wilbur Scott, B. E. Bassett, E. Phelps, L. J. Caswell, C. Chappell and M. Duffy. H. J. Glick is manager. V. A. Roberts, assistant manager, and George Cash, advance.

Clara Turner was in town recently arranging with the Edward R. Salter company for the plays which she will produce next season with the Clara Turner Stock company. This will be the fourth year for this popular repertoire star in the New England under the management of Ira W. Jackson. Miss Turner is spending her vacation at her Summer home near New London, Conn., where she owns a farm and an old colonial mansion overlooking the ocean. Here she delights in the pleasures of genuine farm life, and in long drives through the country behind her famous team of ponies. The Clara Turner company open in Putnam, Conn., Aug. 14.

THE LONDON STAGE.

A GREAT DEAL OF HUMOR AND SOME PLAYS IN THE BRITISH METROPOLIS.

Mark Twain and Bernard Shaw Talk—Controversy Over Authorship of English Version of The Merry Widow—Jolanthe Revived—Martin Harvey Plays The Corsican Brothers—Gawain Gossip.

(Special Correspondence of The Mirror.)

LONDON, June 22. On this, the dawn of the day after the long-out day, I have to report to my kind friends and fellow playgoers (meaning the myriads of Misses readers) that this past week has been what really might be called without exaggeration, a humorous week. I cannot hope to give you all my reasons for the faith which is on me in respect to what I regard as the week's excessive humorism. But I will endeavor to adduce a score or so of specimens to prove my allegation of humorism.

You are to know, then, that in the first place, early in the week our dear old friend, Mark Twain, arrived, and before that King of Humors had time to fix up a meeting with the King of Great Britain (which meeting of monarchs will take place forthwith) lo! Mark Samuel Twain Langhorne (Clemens was confronted, as he is called, by the English, or rather Irish, libelous humorist, Bernard Shaw, whose Man and Superman and Don Juan in Hell are still exuding their wild and often profane witticisms at the court. Mark and Bernard quickly from on to each other, Bernard doing most of the babbling.

Another stroke of humor was the issuing of a newspaper article on the many thousands of Americans now in London (1,555 more landed yesterday) as they appear on church parade, just as though Americans never went to church. Speaking of church, we have also all been tickled by a statement gravely made by the Right Rev. Charles Gore, Bishop of Birmingham, to the effect that actors and actresses are as a body quite as well behaved as other folk. As though any sane person ever doubted it.

One huge humorous joke, at least to all who hold the welfare of the stage as a thing to be studied and guarded, was your New York court's extraordinary decision implying that gigantic theatrical trusts are harmless! This, to us, was indeed a wheeze worthy of our distinguished and welcome guest Mark himself. Among other matters distinct with humor was the deprecatory remark made by a British judge in this city concerning the verdict of a British jury who very rightly, according to the evidence, awarded £300 damages to Ethel Newman, so long understood to be far better actress than Edna May, at the Vaudeville. After playing for Edna for months together and being promised the part when Edna put on trills and walked out of the theatre, Ethel was suddenly shunted and Phyllis Dare was engaged.

The other amusing thing of the week have included the cabled statement that Julia Marlowe was delighted at being told she could speak English so well. Why shouldn't she? Having been born in our lovely lake district, is not Julia quite English, you know? Quaint also, plus a dash of dottiness, was our London County Council's resolve this week to strike out of the list of their school books that noble and pure souled story of Mrs. Gaskell's Mary Barton, which provided the groundwork for the late Dion Boucicault's drama, The Long Stride. Another comical thing in connection with the L. C. C. is that they have really woken up this week to the fact (thanks only to the pecking away of the *Referee*, the *Stage* and the *Free Lance*) that the revolting Shaw case sketches recently dumped down in our variety theatres should be stopped. And stopped they will be.

Among other matters possessing the humorous tinge are the widespread outbreak of Pageant-tide in most of the British towns and villages; Charles Frohman's recently established free theatre omnibus to catch up and convey playgoers to the Hicks Theatre. Among other recent drolleries is Critic William Archer's two most recent outbursts: (1) Another strange article on the "American Drama" in the *Tribe*, and (2) an attack in the *Morning Leader* on his fellow critic, A. B. Walkley, of the *Times*. (N. B.—Archer's attack was meant to be funny, but, sooth to say, brilliant critic though William is, he does not shine any too effulgently as a humorist.) Many of us have also been moved to mirth at the grave, printed accounts of how Americans take Sunday music in this huge city, of the function of the swaggiest of swaggy American ladies' clubs, of the habits and customs of Americans at Ascot, where that coveted racing prize, the Gold Cup, was shown on Wednesday; of Pianist Paderewski, who returned here this week, being besieged and pestered by ladies (mostly Americans), and by a pompous article in the half-penny *Daily Mail* on what is called the "American Souvenir Craze."

Our humorous sense has likewise been titillated by that unconscious humorist, our Lord Chamberlain, who has suddenly withdrawn the ban upon The Mikado; by the frightful hubbub caused among our London and provincial residents managed by the aforesaid Charles Frohman's strong counsel and ditto warning to me, as expressed in a recent interview with me; at Actor and Manager Martin Harvey, who has just been elected vice-president of the Ethnological Society, starting last Monday to endeavor good, easy man!—to try to check late-comers to the play, and to give early comers a chance to hear the words. As though late-comers will ever be converted! Finally, London's laughter has also been much increased by the rows and recriminations concerning the authorship of the adaptation of Manager George Edwards' new play, *Daly's Theatre* success, *The Merry Widow*. Edward Morton and Captain Basil Hood, as I hinted in my last, both claim to have written this English version, which is certainly a very clever H. V., whoever penned it. Claimant Morton has (pro tem.) withdrawn his name from all announcements. For my part, I feel a sort of Tappertiff fear that "something will come of this, and I hope it mayn't be human"—law! But I think it will, for some appear to regard this vexed question as even more important than those long unvoiced questions: "Did Bacon write Shakespeare's plays?" "Who was the man in the Iron Mask?" "Did George Washington really chop down that tree?" "Why does a chicken cross the road?" and even "Should the girl marry the Indian?"

In the meantime the aforesaid comic opera, *The Merry Widow*, to wit, with its wondrous waits in the first act, is drawing all London to Daly's, where even George Edwards, mostly the luckiest, as well the pluckiest, of British impresarios, has had financial failures of late. This really important piece of Viennese vivacity is magnificently mounted and artistically acted and sung, especially by Robert Everett, Lily Elsie, Nina Severing, and Elizabeth Firth, and those rollicking low comedians, George Graves, Lennox Pawle, W. H. Berry, and Fred Kaye, all British born, and lastly, but not leastly, Joseph Coyne, one of the most comical citizens even America has yet vouchsafed unto us.

Another comic opera, and a finer one than even *The Merry Widow*—namely, *Jolanthe*, has just been successfully revived by Mrs. D'Oyly Carte at the Savoy. This bright and beautiful Gilbert-Sullivan work is splendidly acted and sung, especially by C. H. Workman, one of our best low comedians and putters, as the Lord Chamberlain, Frank Wilson as the Earl of Mountararat, Harold Wilde as Lord Toller, and Overton Moore as Private Willis. Misses readers who love their Gilbert and Sullivan will doubtless remember that it is Private Willis who "thinks of things that would astonish you," and whose astonishing things that he has thought include the dictum that "Every boy and every gal Who's born into this world alive, Is either a little Libber or Or else a little Conservatree!"

Dr "Democrat" and "Republican," as you say in America.

The aforesaid Martin Harvey started his late-playgoer-excluding experiment at the Adelphi on Monday with his revival of *The Corsican Brothers*. In this weird, romantic drama Harvey scored splendidly as the Fabiol Twins, originally played in France by Charles Fechter and in England by Charles Kean. I have seen all the *Corsican Brothers* during the last thirty years or so, and I assure you that no impersonator thereof has been better than Martin Harvey, who, by the way, reaches the venerable age of forty today. Vincent Sternroed proved a good Chateau Renaud, and Maud Milton was a fine Madame Ixi Francheta.

By way of curtain raiser, Harvey put on a little drama written by Rosamond Langbridge, daughter of the Rev. Frederick Langbridge, part author of Harvey's still biggest success, *The Only Way*, which will register its one thousandth performance at the Adelphi next Saturday. Fair Rosamond's little play was entitled *A Tragedy of Truth*, and although somewhat undue stress was laid therein upon the Irish superstition against red hair, and though it was too morbid for general playgoing consumption, it proved a most promising effort and showed that its girl author will yet write plays both useful as well as shine. Miss De Silva (Mrs. Martin Harvey) as the hapless red haired heroine who is stabbed by her lover, gave a pathetic performance, and the lover who stabbed her was finely acted by Henry Ainley.

And now to prepare for three fresh American made plays, namely, *The Earl of Pawtucket* at the Waldorf on Monday, *The Earl of Pawtucket* at the Playhouse on Tuesday and *The Squaw Man*, to be produced later by Lewis Waller.

GAWAIN.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

The June reception under the auspices of the New York Chapter, held in St. Chrysostom's Parish Hall, was well attended, representatives being present from New York, Brooklyn and Chicago chapters and many invited guests. The occasion was the annual reception in honor of the entire body of the Alliance, the spirit of the address was characterized by many happy allusions to the general Alliance work, and the social festivity of the occasion suggested many happy incidents in which the doings of all the chapters became the subject of congratulation and encouragement of future work.

In memory of the late Mrs. W. G. Jones many interesting statements were made illustrative of the nobility and purity of the actor, his special alliance to all that was dignifying and ennobling in the standards of her profession, her unselfish service to the Alliance, for which it was over her pride and pleasure to work, by officers of the Chapter and by fellow members who had enjoyed the privilege and honor of assisting her in many important phases of Alliance endeavor. The sorrow inseparable from the sense of loss which pervaded all hearts in this bereavement was alleviated and turned into hope, inspiration and faith for future achievement in the thought of her faithful life and her devoted enthusiasm in making the Actors' Church Alliance a growing and abiding power for the help and honor of both church and stage. The programme presented by Irene Ackerman, chairman of the Entertainment Committee, included a welcome by the Rev. Thomas H. Hill, who introduced the Rt. Rev. Sidney Catlin Partridge, D.D., missionary Bishop of Kyoto, Japan; an address by Charles T. Catlin, of the New York Chapter of the Actors' Church Alliance; a greeting by Mrs. H. Herbert Knowles; a piano solo by Mrs. Anita Comfort Brooks; singing by Mrs. Juliet Hyneman, J. W. Hopping, Mrs. Alfred Steen, and Pauline Rogowski; a recitation, "The Tragedy," by Henry Gaines Hawn; a recitation by Harriet Davis; a violin solo by Roland Edward Meyer; and a piano solo by Master Samuel Rogers. Mrs. H. N. Snow presided at the piano. A special pleasure was added to the evening's enjoyment by the presence of Bishop S. C. Partridge, of Kyoto, and his wife, both loyal and earnest members of the New York chapter, and both in constant touch with the doings of the Alliance by frequent messages of greeting and good will from their far off Oriental home. The bishop expressed his gratification at being personally present to thank his fellow members for their courtesy in repeated and invited, the bishop at a common ground in every step, the bishop had through many years permitted to grow up in the hearts of many good people on both sides of what has now become a glorious alliance were slowly giving away under the appeal and pressure of justice, enlightenment and common sense. He paid a noble tribute to the dramatic profession for its fidelity to the standards of art, its everready spirit of humanity, its generosity and its more than willing spirit to meet the church upon a common ground in every step, the bishop had taken to promote a mutual purpose of respect and co-operation; and closed by extending hearty greetings to all and assuring the assembly that the distance of his post of duty would in no way affect the warmth of his heart toward the alliance, or his eager desire to be its loyal and faithful supporter.

A floral offering from the Alliance was presented to Mrs. Partridge by the Rev. Dr. Hill, and with similar greetings the badge of membership was given by Miss Ackerman. Other speakers who from various points of view happily illustrated the growth and value of Alliance work were the Rev. Dr. Manning, Judge Pitman, Charles T. Catlin, Miss Whitman, of the Shore Acres company; Rosa Rand, Mrs. H. H. Knowles, and Henry G. Somborn, of the Amaranth Society of Brooklyn, who is also a devoted member of the Brooklyn chapter. The National Headquarters was given by Mrs. M. G. Spooner, Isabelle Everson, Mrs. E. B. Harris, Glinda D. Drescher, Mrs. Edith Totten McGrath, the Rev. F. J. Clay Moran, G. F. Sturges, and Mrs. J. S. Ferguson. The gratification of the New York Chapter at the presence of these members of the governing body was cordially expressed and was an unmistakable indication of the encouragement and help which every chapter will be sure to feel whenever members of the Council shall be at liberty to share in their festivities and to give them the word of cheer and encouragement. A very happy hour followed in which refreshments were served under the direction of Mrs. Miner, chairman of the Reception Committee, and dancing, always a welcome feature of this annual reception, was an attraction of which many of the guests very gladly availed themselves. The absence, owing to illness, of the efficient chairman of the Hospitality Committee, Mrs. Hudson Eaton, was regretted by her many friends, and the suggestion by one of the speakers of a message of sympathy and good wishes with the earnest hope for her recovery received the approval of all present.

Mrs. Franklin P. Pratt was hostess at the tea served at headquarters last Thursday afternoon, and among those present were the Rev. F. J. C. Moran, Ida I. Ackerman, Mrs. Mary Gibbs Spooner, S. C. Morris, Blanche Ellice, Charles T. Catlin, Willie Abernethy, Mrs. A. Place, Damon Lyon and Harriette Brent, of the Chicago Chapter. Thursday being the Fourth of July there will be no tea.

The next open door social of the New York Chapter will be held on Tuesday, July 9. Volunteer talent from members of the Chapter and invited friends will be welcome. Those who are willing to co-operate in this way will facilitate the arrangements for the evening by sending their names to the Rev. T. H. Hill, President, at headquarters.

The National Council at a special meeting

CHARLES BALSAR.



Photo Shurtz, Los Angeles, Cal.

Charles Balsar, who was one of the most popular members of the Players' Stock company two seasons ago, is playing a special four weeks' engagement with the present organization at the Bush Temple, Chicago. That Mr. Balsar has a host of friends in that city, who have not forgotten his artistic work is proven by the extraordinary receptions given him at each performance. Immediately after his departure from the Bush Temple, Mr. Balsar became a member of Mrs. Fiske's Manhattan company, but was forced by illness to give up shortly before the close of the season. Since his recovery he has played leading roles with prominent Western stock companies, and among the many plays in which he has appeared five or six parts might be mentioned in which he achieved special success—*Karl Heinrich in Old Heidelberg*, *Chauncy Short in A Glided Fool*, *Hamlet*, *Benedict Cruger in An American Citizen*, and *Romeo*. Mr. Balsar's Chicago engagement terminates July 6, and after spending a few weeks at his home in Jackson, Mich., he will return to New York to arrange for the regular season.

held June 21, upon a favorable report received from the Committee on Location of Headquarters, decided to remove to 133 West Forty-fourth Street on July 1. An entertainment in recognition of the opening of the new headquarters will be given there on the evening of July 11, to which members of all Chapters who may be in the city are cordially invited. Mrs. Spooner, First Vice-President of the Council, is expected to preside, and well-known talent from the New York, Brooklyn, Chicago and other Chapters will make the evening enjoyable.

An interesting religious service under the auspices of the Actors' Church Alliance was held in the Actors' Fund Home, Staten Island, on the afternoon of Sunday, June 23, the Rev. T. H. Hill, dean of the chaplains, presiding. The service opened with selections from the Episcopal liturgy, including appropriate prayers and hymns, the clergy officiating being the Rev. T. H. Hill and the Rev. Pascal Harrower, the latter reading the lessons. "By invitation of the dean the address of the occasion was given by Charles T. Catlin, of the New York Chapter, his general subject being 'Religious Honesty and Divine Guidance.' The speaker opened with a tribute to the memory of the late Mrs. W. G. Jones, in which her high Christian character, her unselfish life, the noble standards she had always maintained in the honorable recognition of the claims and duties of her profession, were faithfully portrayed.

SAID TO THE MIRROR.

JAY HUNT: The character of *Blanche de Nevers*, alluded to in Rose Kyting's article in *The Mirror*, was in the play, *The Duke's Motto*, sometimes called *The Duke's Daughter*, a dramatization from the French, by the late John Brodram. I venture to offer this information owing to the fact that Miss Kyting states she "cannot remember the title of the piece."

CHARLOTTE HUNT: "In last week's *MIRROR*, under the heading, 'The Stock Companies,' I note in the roster of the Harley McCullum organization appearing at the Cape, Portland, Me., the name of Charlotte Hunt is included. I have never heard of any actress but myself bearing that name, and as I have been for the past four years and am still under contract with the Bowdoin Square Theatre, Boston, to play the leading business during this summer and next season, I would be grateful if you will kindly correct the error."

COMPANIES CLOSING.

The Tenderfoot, at Milwaukee on June 2, after forty weeks.

Roselle Knott closed a successful season of forty-one weeks on June 22. She has been playing *Alice-Sit-by-the-Fire*, and will probably appear next Fall in this same play.

The Mrs. Warren's Profession company, of which Rose Coghlan was the star, closed at Denver, Colo., on June 21.

Annie Russell in *A Midsummer Night's Dream* ended a long tour at Bozeman, Mont., on June 16. The members of her company reached New York on Friday.

The Boys of Company B closed at the Lyceum Theatre on June 29. It will open at the Garrick Theatre, Chicago, on July 14.

The Van Den Berg Opera company, which has been playing at the West End, closed on Saturday. It will open again at the same house on Sept. 2.

The Lion and the Mouse ended its season at the Hudson on Saturday. It will be seen again on Sept. 1, and on Oct. 28 will move to the Academy of Music.

The Rose of the Rancho closed its first season at the Belasco Theatre on June 29. Frances Starr will go to her home in Albany for her summer vacation, returning late in August to open in the same play at the same house.

ENGAGEMENTS.

Cheridah Simpson has been re-engaged by Joseph M. Gaites for the prima donna role in *The Red Feather*.

Felix Haney, who has played in "Way Down East," is to assume the role of Alderman Phelan in *The Man of the Hour* company, which is to tour the West.

Gladys Hanson will be seen in support of H. H. Northern next season. She appeared last Winter in *The Spoilers*.

SUCCESS OF MR. SCHRADER'S PLAY.

Amelia Bingham and *A Modern Lady Godiva* recently scored a great hit in St. Louis, where the new play, from the pen of Frederick F. Schrader, formerly dramatic editor of the *Washington Post*, now of this city, was given its first presentation. The St. Louis papers agreed that the play would be one of the big attractions of the coming season in New York. *A Modern Lady Godiva* was scheduled for three performances only, since Mr. Schrader wished merely to test its value in regard to Miss Bingham, but its success was so conclusive that the two other plays, which had been announced for the remainder of the week, were withdrawn and *A Modern Lady Godiva* filled the entire week. The receipts of the opening night broke all records at Suburban Garden, which, at this time of the year, offers prominent stars who are engaged at extravagant salaries. The box-office throughout the week continued to announce "no standing room," and on the closing night, the receipts passed beyond the record-breaking figures of the first night.

An average of 2,800 persons witnessed each performance of the play, and the enthusiasm displayed left no doubt in the minds of the players as to its strength. At the climax of the third act, the picture scene, which causes the parting of Lady Mary from her husband, who has just denounced her for her lack of modesty, handkerchiefs were much in evidence, since the heart trials of the heroine are such as appeal to every woman.

At the close of the present week Miss Bingham will return to this city for a rest previously to beginning rehearsals for her regular season's production of *A Modern Lady Godiva*. Rehearsals will begin on Aug. 15, and Miss Bingham has announced the usual Bingham cast, which means players of high standing. The play will have its formal opening either in Washington or Baltimore on Sept. 9. Baltimore is asking for the play first, but as Mr. Schrader has many friends in Washington, where Miss Bingham is a great favorite, unusual effort is being made to have the booking changed so that Washington will have the premier.

A NEW THEATRE FOR THE SHUBERTS.

The Shuberts, it is said, have practically closed a deal for the erection of a new theatre in the district about Long Acre Square. The house will be called the New Princess and will be luxurious in its appointments. Its stage will be equipped with modern electrical devices and apparatus for the rapid handling of scenery. With box, orchestra and gallery seats the house will accommodate 1,000 persons. It is the intention of the managers to present in the New Princess a series of light comedies and farces. Musical plays and tragedies will not be permitted. Neither will the theatre be devoted to the offerings of any particular star. It is expected the house will be opened on Sept. 1, 1908.

EDWARD PRICE AND CATHERINE COUNTISS WED.

Edward Price manager of the Interstate Amusement Company, and at present manager of the Jardin de Paris for Florence Ziegfeld, and Catherine Countiss, the well-known actress, were married on June 30. The ceremony, which took place at the First Methodist Church, Mount Vernon, was performed by Rev. Otho F. Bartholow. The wedding came in the nature of a surprise to the many friends of both parties. It is said that it grew out of a romance begun at the time of the Actors' Fund Fair. Mr. Price is well known as a manager, having served in that capacity for John McCullough, Richard Mansfield, Mrs. Carter, and others. His wife is prominent upon the stage. She appeared recently in Mrs. Warren's Profession.

GEORGE M. COHAN WEDS AGNES NOLAN.

On Saturday morning George M. Cohan and Agnes Nolan were married at Freehold, N. J., by J. B. White, a justice of the peace. The wedding was very quiet; only Samuel H. Harris, Mr. Cohan's business partner, and Miss Nolan's sister were present. Mr. and Mrs. Cohan returned to the city in time for the evening performance, at the finale of which they were showered with rice and old shoes. The bride is a daughter of F. J. Nolan, of Brookline, Mass. She has been in the productions of Mr. Cohan for the last three years.

CLOSING GIFTS.

At the closing of several productions on Saturday last the principals were recipients of gifts. Anna Held was given a silver loving cup by her company, and she was forced to respond with a speech. Montgomery and Stone were also presented with silver loving cups. Charles Dillingham gave each a jeweled watch charm in the form of a red mill. The stage was crowded with flowers, and both were compelled to make speeches. The audience joined in singing "Auld Lang Syne" at the final curtain.

THE MUSIC MASTER ENDS.

On Saturday night at the Majestic Theatre, Boston, David Warfield ended his season and closed the long run of *The Music Master*. The piece during the past three years has been financially one of the most successful ever produced in America. Mr. Warfield appeared in it 1,007 times, and the gross receipts for the season amount to \$965,345.50, almost a million dollars!

CURRENT AMUSEMENTS.

Week ending July 6.

AERIAL GARDEN—George M. Cohan in *The Honey-Mooners*—6th week—25 to 30 times.
ALHAMBRA—Vanderbilt.
BELASCO—Closed June 29.
BROADWAY—Closed June 29.
CASINO—Fascinating Flora—7th week—47 to 54 times.
CARRICK—William Collier in *Caught in the Rain*—21st week—210 to 217 times.
HARLEM OPERA HOUSE—Stock on in *Carmen*.
HERALD SQUARE—Eddie Foy in *The Orchid*—18th week—91 to 104 times.
HUDSON—Closed June 29.
HUNTER AND SEAMON'S ROOF—Vanderbilt.
JARDIN DE PARIS—Vanderbilt.
KEITH & PROCTOR'S UNION SQUARE—Vanderbilt.
KEITH & PROCTOR'S 23D STREET—Vanderbilt.
KEITH & PROCTOR'S FIFTH AVENUE—Stock company in *The Gray Scurvies*.
KEITH & PROCTOR'S 5TH STREET—Closed June 29.
KEITH & PROCTOR'S 125TH STREET—Vanderbilt.
KNICKBOCKER—Closed June 29.
LYCEUM—Closed June 29.
LYRIO—The Road to Yesterday—113 times, plus 12th week—50 to 56 times.
MADISON SQUARE ROOF—The Maid and the MH—10th week—30 week—30 to 36 times.
METROPOLIS—Adelaide Kelm Stock in *The Last Appeal*.
PARADISE ROOF—Vanderbilt.
PASTORS—Vanderbilt.
SAVOY—The Man of the Hour—31st week—244 to 261 times.
VICTORIA—Vanderbilt—Matthews.
WEST END—Van den Berg Opera in *Il Trovatore*.

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PLANS OF MANAGERS.

Announcement of Various Directions in the Theatre Field for the Coming Season.

In the very pink of condition and with a smile that indicated bright prospects for the coming season, Henry W. Savage started right in after the excitement of greeting his friends who had welcomed him at the pier, to unfold his plans for next year. In reply to the storm of questions which everybody interested in plans of the impresario showered at him, he simply asked for a chance to recover from the shock of seeing a whole parade of his friends wearing blue badges with the inscription "Welcome" in gold letters, and led by a brass band. When the band stopped playing and Mr. Savage recovered his breath he exclaimed: "Well, boys, how shall I start in? My plans are all completed and I have engaged two well-known prima donnas and arranged to produce an English version of Strauss' Salome. The two new singers I have engaged for Madame Butterfly are Fabia Strakosch and Katherine Woolf. I have also engaged Willy Schuler to sing the tenor roles. The London success, The Merry Widow, which will be rehearsed shortly, is a bright, melodious little piece which all Europe is now whistling. Tom Jones is another success abroad that I will produce, but not until late in the season. In Germany I secured Hugo Dietrich's operetta, Brautfahrt, which I shall likely produce under the title of Hugo's Honeymoon." Mr. Savage has a new piece for Raymond Hitchcock, and he stated that in his plans are included a Pacific Coast tour of The College Widow and The Prince of Pilsen.

Cohan and Harris are to manage the tour of Thomas E. Shea next season. Shea will appear in the large cities in a repertoire of his familiar plays and also in a new drama entitled A Soldier of the Cross, written by himself. Victor Moore is to be presented in a new play by these same managers. It is to be written by George M. Cohan and will be called Kid Burns, Esq. Other announcements by this firm show a long list of attractions. Forty-five Minutes from Broadway will again be sent on tour. Fifty Miles from Boston, now playing in the Hub, will be seen in the principal cities. George Washington, Jr., and the touring rights to Brewster's Millions are two other attractions.

Lee Shubert denies the report that The Green Bird, which is to open in Boston at the Theatre on July 18, is to follow Fascinating Flora at the Casino. The latter piece, according to present plans, will continue all Summer at the Casino.

The J. L. Veronee Amusement Company has engaged the cast for Lillian Mortimer's new play, Kate Barton's Temptation. Ida Russell will be featured. The others are Halcyon C. Blonett, Kate Bruce, Ethel Lloyd, May Nelson, George Munson, John Fields, Jr., J. Neil McLeod, Fred Stein, John Williams, Harold Wilson, Phil A. Gay, Lafayette Hall, W. J. Sully, H. H. Levy, Thomas H. Sewell, John Carey, Orin Platt and Robert Snyder. The season will open on July 29 at Cleveland.

Wright Lorimer has engaged Charles Kent for a prominent part in his new play. He will also be seen in the Broadway production of The Wild Duck. For the presentation of this latter play Lorimer went to Norway in order to study at first hand the writings of the great Norwegian dramatist.

Edward E. Rice is again preparing a stage offering in the shape of a comic opera, The Irish Cavalier, by Richard F. Carroll. Rehearsals were begun on June 25 at the Bijou Theatre. The author, it is said, will play the title role in a presentation to be given at the West End Theatre on July 15.

For his production of The Alaskan, John Cort has engaged Agnes Cain Brown to fill the prima donna role. Last season she was seen in The Rose of the Alhambra, where her beautiful voice was much commented upon. The book and lyrics of this musical piece are by Joseph Blethen. Others in the cast are Girard, who will interpret the title role; Teddy Webb, once comedian of the Tivoli Opera company, San Francisco; Edward Martinelli, Florence Sheldon and William Pablos. Max Fixman will direct the rehearsals of the book and Joseph C. Smith will arrange the dances.

The Madison Square Theatre will open on Aug. 12, upon which date Lee Shubert will present Richard Golden in Edward Paulson's comedy, Poor John. This piece will first have a production at the Studebaker Theatre, Chicago, on July 17.

Charles E. Blaney will offer for the season 1907-08 Cecil Spooner in two plays at the beginning of the season in the better class theatres. Her last year's success, The Girl Raffles, and her new romantic drama, The Dancer and the King, have both had successful hearings at Blaney's Lincoln Square Theatre. She will be supported by the same strong company. Miss Spooner has written several new songs and a number of new musical numbers for both plays. Lottie Williams, who is considered the most famous of rough and brettees that play the popular price houses, will have a new play especially written for her by Charles E. Blaney entitled Josie, the Little Mad-cap. It will suit her peculiar style of work and she will carry a large company with chorus and a beautiful new production. Harry Clay Blaney will continue his original character of Willie Lee, and this time as The Boy Detective. For the first time in eight years Harry Clay Blaney will not do a war play. Fido O'Hara, the Irish tutor, will furnish melodrama after two years of his success in Mr. Blaney from Ireland, and will now wear knee "pants" and be the Irish Romeo as Dan O'Dare, described as a high class story of the fifteenth century. He has several new songs of his own composition. Young Buffalo, in King of the Wild West, will start on his third successful year. Fifty people, Indiana, a cowboy band and a big parade are among the features of this attraction. Vivian Prescott in A Child of the Regiment will begin her second season as a Blaney star. Will H. Volder in Kidnapped for Revenge will continue. The famous Russell Brothers have for the first time in their career of twenty-five years a play to suit them. It is said. This is a comedy drama, The Wild Girl's Millions, and was written by Charles E. Blaney. William H. Turner, the lat-

est of the Blaney stars, seems to have been fortunate in his first play, His Terrible Secret; or, The Man Monkey. It was produced and written especially for him by Charles E. Blaney, and was much commented upon for its originality. The new play by Harry Clay Blaney, will be launched this season under the management of Mr. Blaney. It will be a novelty, inasmuch as the star is "a professional jail breaker and handcuff king," and has had much success in exhibitions of this kind. Laura Jean Libbey's Parted on Her Bridal Tour will enter its second season. Lottie, the Poor Saledady; or, Death Before Dishonor, is the latest play written by Charles E. Blaney. Lyda Powell, a new star in the Blaney forces, will have an emotional part. With these enterprises Mr. Blaney will also conduct his chain of Blaney's theatres in New York, Brooklyn, Newark, Philadelphia, Baltimore, Pittsburgh, New Orleans, and other cities.

Four companies playing The Red Mill will go on tour next season. William F. Connor has obtained rights to one company, and Charles Dillingham will send out two companies besides the one headed by Montgomery and Stone, who open at Chicago on Aug. 19. Three companies playing Mlle. Modiste will also be sent out by Dillingham next season.

Charles A. Rubie, formerly one of the most prominent repertoire managers of the West, but last season the producer of the successful attraction, The Sweetest Girl in Dixie, will have four companies playing the piece next season. Mr. Rubie makes his headquarters with the Acheron-Quigley Lithograph Company, of San Francisco.

Jules Murry will produce several new plays next year. Creston Clarke will be seen in The Power that Governs, a Mexican drama by his wife, Adelaide Prince; An Old Sweetheart of Mine will be presented with W. A. Whiticar in the leading role, and Cupid at Vassar, a play with music, will also be given.

LAKE VIEW THEATRE BURNS.

A Well-Known Summer Playhouse Totally Destroyed—The Lyric Opera Company's Loss.

The Lake View Theatre, at Skibogyan, Wis., owned by the Lake View Hotel and Amusement Company and managed by Arthur Lane, burned to the ground on the night of June 18. It was a complete loss of \$12,000 to the owners, as no insurance was carried on the building and its contents. The Lyric Opera company, which was playing the summer season, lost its entire wardrobe and personal effects, amounting to over \$3,000. Manager Lane's loss of a new piano and scenery and other articles is over \$1,000. Various benefits and subscription have been given to aid the Lyric Opera company in replenishing wardrobe, so that it may continue its engagements elsewhere, as bookings have been secured.

G. W. CHATTERTON PREDICTS GOOD BUSINESS.

George W. Chatterton, manager of the Chatterton circuit of theatres in Illinois, is still in New York, completing the booking for his houses for 1907-8.

Mr. Chatterton's pleasing countenance has been a familiar one in the theatrical district along Broadway every Spring and early Summer for many years, and his wide acquaintance and knowledge of the business has always enabled him to secure the cream of the road attractions. This year he has seven houses in his circuit, including a new one now being erected at Urbana, Ill., which will cater to the public of that town and Champaign.

"The new house is supposed to be open for business Nov. 15, according to contract," said Mr. Chatterton to a Mirror representative, "but you know what contractors do. It may be some time later than that date before we can have the opening. I am expecting excellent business when we do open. We will have the patronage of the University of Illinois, with its 4,500 students, which should make the house one of the most desirable in the State. The State Legislature has recently appropriated \$2,000,000 to the university."

"Business in Illinois the coming season promises well," continued Mr. Chatterton. "Crops are backward, but they will be used as usual. Cattle are always good in central Illinois, and we are always reasonably sure of satisfactory theatrical patronage."

Mr. Chatterton's son, George W. Chatterton, Jr., who is the resident manager of the Danville, Ill., theatre, is the third George W. Chatterton in direct line to engage in the theatrical business. The first George W. Chatterton, started as a chorist of the Chatterton circuit, in 1861, and the family has remained in the business ever since. "My son George is soon to be married," said Mr. Chatterton, "and is now building a home in Danville, where he will take his bride in the Fall."

The pleased smile with which this information was imparted indicated that if the speaker should ever be the grandfather of a boy there would be only one name possible for the youngster, and that would be George W. Chatterton IV.

ZELDA ROTALI AND THOMAS F. DONNELLY.

Upon the first page of this week's Mirror are the photographs of Zelda Rotali and Thomas F. Donnelly. Zelda Rotali, a private life in Mrs. Donnelly, has a brilliant and sweet voice, and her power does not, however, as so often happens, detract from its sweetness and purity of tone. She has had a good training as America offers, having studied under Madame Veressi-Bocabadatti, Hans Balatka, and Ernesto Binioni. She won the opera scholarship at the New England Conservatory of Music from seventy-two competitors, and has sung with the Boston Symphony at Keith's and with numerous bands and orchestras throughout the country. Young and ambitious, brilliant future is predicted for her. With her husband she has appeared in San Tor, Miss Bob White, Pickings from Puck, etc., besides singing in repertoire opera each Summer. Thomas F. Donnelly has a fine cultivated voice of baritone-tenor quality. His strong point is his remarkable versatility, which enables him to play anything from a boy of fifteen to an octogenarian. He has sung almost every male role in the old repertoire. He is, in addition, a musician of ability, having been for four years professor of music in the Boston College. He is well known in Boston as an orchestra and oratorio conductor. He is at present confining himself to comedy parts, to which he brings to bear his finished artistic methods. The plans of Mr. and Mrs. Donnelly for next season are unsettled, as they are seriously considering some vaudeville propositions.

CUEL.

The performance of last week was delayed in opening until nearly half-past nine, owing to an accident to George M. Cohan's automobile. Mr. Cohan was near Middletown, N. Y., when his machine broke down, and he had to wait for a slow train to take him to New York.

Louis W. Gay, a concert manager of Buffalo, N. Y., was married to Ethel Louise Simpson of New York at the Town Hall, Stamford, Conn., on June 28. The ceremony was performed by Rev. M. W. Womer, of East Orange, N. J.

Emma Eames will take a prominent part in the dedication of the Music and Arts Building at Bar Harbor, Me., on July 13.

George Marion, general stage director for Henry W. Savage, returned with the latter from Europe on June 25. He will branch out for himself the coming season, but will meantime stage The Merry Widow for Savage. While abroad he visited London, Paris and Berlin.

Gilbert Gordon, treasurer of the New Amsterdam Theatre, is confined to his home by illness.

SILVER ANNIVERSARY OF THE CASINO.

A List of the Famous Attractions and Noted Performers That Have Played in the Theatre.

The twenty-fifth anniversary of the opening of the Casino Theatre, held on Monday, recalls the striking career of this playhouse and remarkable number of its graduates. Its opening attraction was The Queen's Lace Handkerchief, in which Francis Wilson and Signor Perugini appeared. In 1883 came Le Grand Castimer, with Madame Theo; The Sorcerer, in which Lillian Russell, Laura Joyce and Digby Bell appeared; The Princess of Trebizonde, with Marie Jansen and Francis Wilson; 1884—The Merry War, with Rose Beaudet; Fatha; The Little Duke; The Beggar Student; Nell Gwynne; Prince Methusalem; 1885—Apajune, the Water Sprite; Patience, with Laura Joyce Bell and Digby Bell; The Pirates of Penzance; Die Fledermaus, in which De Wolf Hopper's name appears; Polly, with Lillian Russell; Billie Taylor, with Lillian Russell; Vernon Jackson and Josie Hall; Nanon, with Sadie Martinot and Pauline Hall; Amorita; 1886—The Gypsy Baron; Erminie, produced for the first time in America, with Francis Wilson, Pauline Hall and Marion Manolo; The Commadore; Kenilworth; Erminie, revived; 1887—The Marguise; Madeion, with Isabelle Urquhart and James T. Powers; 1888—Erminie again; Nadi; with Marie Jansen, Isabelle Urquhart and James T. Powers; The Yeoman of the Guard; 1889—Nadi, revived; The Brigands, in which Edwin Stevens appeared for the first time at the Casino; The Drum Major; Erminie, revived once more; 1890—The Brigands, revived, with Fanny Rice and Lillian Russell in the cast; The Grand Duchess; The Brazilian; La Fille de Mme. Angot, in which Camille D'Arville made her American debut; Poor Jonathan, with Jefferson De Angella, Fanny Rice, Eva Davenport, Max Figman, Edwin Stevens and Lillian Russell; 1891—Apollo; The Grand Duchess, revived; Indigo; The Tyrolean, with Marie Tempest and Edwin Stevens; Nanon, revived; 1892—Uncle Celestin; The Child of Fortune; The Vice-Admiral; The Fencing Master, with Jerome Skyes and Marie Tempest; 1893—Rasche; The Gondoliers; Adonia, with Henry E. Dixey and Amelia Summerville; The Rainmaker of Syria; Princess Nicolette, with Lillian Russell, Marie Dressler and Digby Bell; Prince Kam, with Camille D'Arville; 1894—About Town, with Dan Daly, David Warfield, Willie F. Sweetman; Groff-Groff, with Lillian Russell, Marie Dressler and Digby Bell; The Passing Show, with Adele Ritchie, Grace Pitkin, Madge Leach, Charles Vassar and Jefferson De Angella; The Little Tease; 1895—The Whirl of the Nile, with Frank Daniels; 1896—The Lady Slave, with Dan Daly, Richard Carle, Virginia Marie and Marie Dressler; In Gay New York; A Good Thing, with Peter F. Dalley and John T. Kelley; Jack and the Beanstalk; An American Beauty, with Lillian Russell and Jerome Skyes; 1897—La Falsa, with W. J. Le Moyne, Guy Standing and Paula Edwards; Lost, Strayed or Stolen; The Wedding Day, with Della Fox, Lillian Russell and Jefferson De Angella; The Whirl of the Town, with Louis Harrison and Dan Daly; The Belle of New York, with Edna May, Dan Daly, David Warfield and Paula Edwards; 1898—The Telephone Girl, with Louis Mann, Edward Ables and Clara Lipman; 1899—A Dangerous Maid, with Sam Bernard, Madge Leach and William Morris; Clay Loftus appearing as a specialty; La Belle Helene, with Thomas Q. Seabrooke, Edna Wallace Hopper, Lillian Russell; In Gay Paris; Erminie, revived; The Jolly Musicians; The Man in the Moon, Jr.; The Singing Girl, with Alice Melville; 1900—The Whirl of the Nile, revived; The Princess Chie, with Christie McDonald and Richard Golden; The Casino Girl, with Sam Bernard and Isabelle Gilman; The Belle of Bohemia, with Trilby Frigana, Sam Bernard and Virginia Marie; Floradora, which ran 504 performances; 1901—The Chinese Honeymoon; 1902—The Sunways; Erminie, revived; Winsome Winnie; English Daisy; Sergeant Kitty; French opera; Pat, Pat, Pat, with Edna May, Sam Bernard and Fiddlers; Lady Tease, with Lillian Russell; 1903—The Earl and the Girl, with Edna May; 1904—Happyland, with De Wolf Hopper; The Social Whirl, with Adele Ritchie; My Lady's Maid, with Joe Coyle; The Blue Moon, with James T. Powers; 1907—The Princess Beggar, with Paula Edwards; The White Hen, with Louis Mann; Fascinating Flora, with Adele Ritchie and Louis Harrison.

RULES FOR THEATRE WIRING.

The Electrical Underwriters Formulate New Restrictions as to Theatres.

The June number of the Electrical Record contains the revised rules of the Underwriters' Electrical Association in regard to theatre wiring, which must be observed in the construction of theatres hereafter. Mr. Kilgill of Kilgill Brothers, explained to The Mirror representative the latest revision of these rules, which affect the present system of wiring and lighting.

"These rules," said Mr. Kilgill, "are practically the same as the New York City requirements, though they have been made stricter. In the first place all electrical apparatus used in theatres, including arc lights, will have to be made heavier. All pockets must be of fifty amperes rating instead of twenty-five. Wire for border and proscenium lighting must have non-inflammable insulation. Footlights must have iron conduits throughout, and each lamp should be covered with an iron or steel shell as constructed as to cover all wires and live parts of receptacles. Pin plug connections must have all live parts protected. All circuits must be direct to the switchboard, except that in existing theatres where the wiring has been completed junction boxes will be allowed on the fly floor and the rigging loft. All live terminals to arc and other lights must be enclosed. Strip lights must be enclosed on three sides, similar to arc lights. No wood is permitted in any electrical apparatus, even when covered. Moving picture machines must have lights the same as the regular arc lights in the theatre."

"The new rules will affect theatre construction more than the maker of apparatus. The best known makers have been constructing apparatus that complied with these requirements and our own company will have to make practically no changes in our standard forms. The rules will have the effect of compelling the theatre architect and builder to pay more attention to the needs of the electrician and to give him plenty of space in their plans. It will no longer be possible to put him into an out of the way corner with only enough room to work. The rules, by the way, take effect in new theatres constructed after Aug. 1, of this year."

ENGAGEMENTS.

Mai Wells, re-engaged for Ezra Kendall for next season.

James C. Spottwood has been engaged for the Summer as juvenile man of the Gem Theatre Stock company, Peak's Island, Me.

Arrangements have just been completed whereby Maggie Moore, who recently returned to this country after a long sojourn in Australia, is to support Thomas Jefferson this coming season, playing the part of Gretchen in Rip Van Winkle. Of late years she has been playing almost exclusively in Australia. Her American tour with Jefferson will begin at Detroit, Mich., on Sept. 2.

Hattie Lorraine will be a member of Charles Frohman's The Dairymaids company. Last season she was seen in the musical comedy, The White Hen.

L. S. Sire is busily engaged completing the cast for his production of Anna Warner's The Rejuvenation of Aunt Mary, in which May Robson is to star. Among those who have signed contracts are Nora O'Brien, Grace Parks, Frances Henrick, Nina Saville, David Proctor and H. M. Cowley.

W. J. Ferguson has been engaged by Henry B. Harris for an important role in Martha Morton's play, The Movers, in which Grace Ellison will play at the Hackett Theatre on Sept. 1.

JAMES A. BLISS.



James A. Bliss, the "somewhat stout comedian," has been quoted as saying, "There is no dull season for the actor in the matter of engagements. There is something doing every day in the year for somebody, and the actor who spends weeks, months and years in idleness has something radically wrong with him." In two weeks Mr. Bliss has proven this statement to be true, for offers have poured in on him from all sides, from big and little managers. His services, as usual, are in demand. In the course of a week or two he will announce his plans for the coming season, and it may be presumed that he will adorn the cast of a Broadway production.

IN THE FIELD OF REPERTOIRE.

Several Companies Close and Plan for a New Season—Others Still Playing.

The Osmen Stock company closed its season of forty weeks at Morristown, Tenn., on June 18. John Osmen, owner and manager of the company, left immediately for New York, and from there he called for Europe, where he will remain several weeks. He will have two companies on the road next season. The Osmen company will be under his management, with E. H. Hartigan as director and Duncan Hayward as publicity promoter. The other company will be headed by Jack Barrett, who has been leading man this season, and will also be directed by A. Sullivan. The agent. The two companies will begin rehearsals at Cumberland and Hagerstown, Md., on Aug. 8.

Clara Turner has secured the rights for New England of Lottie Williams' play, Only a Shop Girl. This piece will form the opening bill of the Clara Turner company.

The Wolford Stock company, headed by Mamie Sheridan Wolford, is playing the Crawford circuit of Airdomes, under the management of R. L. Paul.

The Harvey Dramatic company, after closing its road tour, is now rehearsing at the Bush Temple, Chicago, preparatory for a Summer season through Michigan and Wisconsin. The company will produce high class royalty bills at popular prices, such as Howard Hall's romantic play, A Soldier of the Empire, Hal Reid's Rook, oke, Daly's A Night Off, etc. The roster of the company is as follows: Harry Delphon, Dorothy Kenyon, Katherine Selner, Evelyn Russell, Lois Stuart, Reville Urquhart, Herbert C. Parley, J. Wendell Davis, Harry Wright, Robert Winters. The company will open its season at South Haven on July 1. Harvey D. Orr is the manager and Jack Harlowe the agent.

John F. Mallow and Robert Portie, of North Adams, Mass., have organized the Malloy Stock company. Ralph McDonald, of St. Louis, will be leading man and stage director. A strong repertoire of seven or eight plays will be secured. The company will begin rehearsals early in August.

The Edwin Barrie Stock company closed an eleven weeks' engagement at Pueblo, Colo., on June 22. They open on June 24 at Jefferson City, Mo., for an indefinite period. The company is as follows: Edwin Barrie and Oscar Graham, proprietors and managers; Beaumont Claxton, Edward Cannon, H. F. Morton, Jack Benjamin, Charles Donner, L. F. Perkins, George Burton, Agnes Archer, Loretta Graham, March Hawthorne, and Jess Graham.

The De Pew-Burdette Stock company closed a successful season of fifty weeks at Kokoma, Ind., on June 29. The company will take a three weeks' rest, part of which time will be devoted to rehearsals for the next season, which opens at Henderson, Ky., on July 22. Those re-engaged for next season are:

The Chappell-Whitehorse Stock company have played five weeks on the Bell, Glendora, Ballard Airdome Circuit. Carl A. Whitehorse and Sarah Marion take the leading roles, and Tom and Ethel Holer the comedy parts. Next season Chappell will manage Rowland and Clifford's Thorns and Orange Blossoms company, and Sarah Marion will play the principal role in the same.

The roster of the Macmillan Players is as follows: Don Macmillan, William Blake, Andrew Hicks, Archie Lochridge, George Mortimer, Harvey Becker, Dorothy Grey, Alina Niva, Jennie McAlpine, Germaine Lynn, and Mrs. Hicks. The company opened at Sedalia, Mo., and will play the Bell, Ballard and Glendora's Airdome Circuit.

The Jewell Kelley Stock company, under the personal management of Jewell Kelley, will open its regular season early in August, playing the same circuit the company has played for the past five years. This makes Kelley's fifth year at the head of his own company. This Summer he has had a successful season playing the John Wells circuit of Summer parks and theatres. D. A. Hellman will be in advance of the company again next season.

The Glick-Roberts Stock company is composed as follows: Mrs. H. T. Glick, Mrs. H. Stillman, Clara Dupree, Howard Stillman, Clyde Donaldson, John L. Reh, Paul Oliveri, Wilbur Scott, B. E. Bassett, E. Phelps, L. J. Caswell, C. Chappell and M. Duffy. H. J. Glick is manager. W. A. Roberts, assistant manager, and George Cash, advance.

Clara Turner was in town recently arranging with the Edward R. Salter company for the plays which she will produce next season with the Clara Turner Stock company. This will be the fourth year for this popular repertoire star in New England under the management of Ira W. Jackson. Miss Turner is spending her vacation at her Summer home near New London, Conn., where she owns a farm and an old colonial mansion overlooking the ocean. Here she delights in the pleasures of genuine farm life, and in long drives through the country behind her famous team of ponies. The Clara Turner company opens in Putnam, Conn., Aug. 14.

TELEGRAPHIC NEWS

CHICAGO.

The lease of the Auditorium—The Round-Up Closes—Chorus Girl Matinee—Poor John.

(Special to The Mirror.)

CHICAGO, July 1.

The deal by which Klaw and Erlanger lease the Auditorium for ten years was finally closed last week. One of the most interesting announcements in connection with the lease is that Millward Adams will remain as manager. The opening under the new management will take place Oct. 14, and it is intended to use as the opening attraction the new musical comedy which George Lederer has been talking of producing at the Colonial. The Chicagoans. The second booking is The Grand Mogul for the policemen's benefit.

Townsend and Walsh, returning East after the close of Otis Skinner's long season of forty-three weeks, the longest and most successful of his career, was in town last week looking over his home city with wistful eyes. Chicago seemed so inviting to him after several European trips and even after New York, that he decided to remain some weeks.

The run of The Round-Up at McVicker's will close this week.

Richard Golden and company will next Sunday, July 7, give the first regular Sunday performance in the history of the Studebaker, opening the engagement of Poor John. It was understood last week that the new local manager of the Studebaker would be E. J. Sullivan, a protégé of W. J. Conners, who was formerly manager of the Poli Theatre at Watervliet, Conn., and has since been with Liebler productions.

James J. Corbett was noticed among the chorus girls at the special matinee for them given by Rose Stahl last week at Powers'. Edward Abelen was there in a box, and Hall McAllister appeared on his way East after an engagement with the Bellows Stock at the Elitch Gardens, Denver.

Nat Goodwin's company was in the city "jumping" home from San Francisco to New York last week. Goodwin was not with them, having remained on his ranch in California. Frank Murray was in charge.

The Grand Opera House will probably remain closed until Aug. 7, and open then with a well-known musical comedy, to be followed by The Red Mill.

George S. Woods, publicity director of the Colonial, is meeting with success in his latest venture, Caliendo's Band, which has been booked for a long season.

Howard Pew, manager of Crestone's Band, which begins a Chicago engagement at Sans Souci this week, says Crestone's arrangement of Beethoven's fifth symphony will probably be played for the first time here.

Frederick Wright, having shelved York State Folks, will put out A Contented Woman next season with Henrietta Lee in Caroline Mikel Hoyt's part. Mr. Wright expects to have eight of the original cast.

The voice in the chorus of the papoose lullaby number of Miss Pocahontas to which a name was not attached in the production notice in this column was that of Joan Peachy, who also has a place in the cast. The clever imitation of a quavering baby is given by Emily Wellington. Walter Jones heard her giving the imitation during a rehearsal and suggested it for the papoose song. The numerous encores this number gets now include a repetition of Peachy's singing.

Mignon Archer, a Chicago woman, who has won success in amateur theatricals, will be seen at the Majestic next week in a special production of Richard Harding Davis' playlet, Miss Civilization.

William Josselyn's play, The End of the Trail, has been secured by Lincoln Carter and will go on tour on Aug. 9, opening at the Criterion, this city. The Cat and the Fiddle will be produced at the same theatre Aug. 18.

Kerry Meagher of the Majestic box office, has been transferred to the booking department of the Western Vandeville Association, and has the White City Theatre in charge in place of Jacob Stenard.

Albert W. Taylor has been engaged for the production of An Aristocratic Tramp at the Bijou July 15.

Otis Skinner is remaining in Chicago instead of returning East with his company.

The marriage of Edgar Van Alstyne, the song writer, and Mabel Carolyn Church, a dramatic reader of this city, was announced in the newspapers last Saturday. The wedding of Frank O. Piers, assistant treasurer of the Auditorium, and Emma Corbett, sister of Harry Corbett, assistant treasurer of the Majestic, took place June 27 at Denver. The young couple will reside in Chicago.

Arling Aline and Grace Hamilton have been engaged for the stock at Elitch's Garden, Denver.

There are letters at the Chicago office of Tur Minsan, Grand Opera House, for Norma Gilchrist, H. B. Matthews, Albert Gofra, Harrie Davis, Harry Dunkinson, Harrington Parr, Charles A. Pryor, Laurence Barlow, Bert Polatt, John W. World, Chas. Sharp, Ed Bowers, Harry Bartell, Leonard De Franca, A. J. Morgan, and F. H. Bright.

Tony Denier, the famous pantomimist, who has been settled in a very comfortable home at 3014 Indiana Avenue, this city, since his retirement, has taken up dog breeding and imported some fine Shyke terriers. His friends are keeping him well supplied with orders.

Laurence Dunbar, of the People's, has been engaged for an out-of-town stock for the summer.

Mabel Montgomery's reappearance as leading woman of the Players at the Bush Temple last week must have been most encouraging to her. There was a big audience the opening night and she was almost overwhelmed with flowers, applause and expressions of cordial welcome. She played Jane in her characteristic hearty, clever manner, approaching the author's idea of a winsome and mischievous maid. George Farren did Shalston well, and Earl Stirling gave Tipson more substance and completeness as a character study than his other performances evinced. Charles Balsar's Claude was excellent, refined comedy, and Helen Wilton's Lucy was very neat and fine. Lloyd Ingraham's Kershaw was excellent, and Elizabeth Goodall did Mrs. Chadwell Chadwell well.

Richard Golden's company for Poor John at the Studebaker will include Alfred Hickman, Ruth Allen, John Grant, Berenice Wiley, Charles Lane, Louis Rutter, Joseph Touhy, and Sarah McVicker.

There will be a special matinee of The Three of Us at the Garrick on July 4. Manager Duce will distribute "mementos," whatever that is. White Whittier, Wright Kramer, Minnie Dupree, Miriam Nesbitt, Alice Gale, and Julie Blanc are coming back in The Road to Yesterday company to the Garrick.

Will Kilroy will produce his newest musical play, The Candy Kid, at the Alhambra, July 21. Ray Raymond, who returned from San Francisco last week, will play the title-role. The rehearsals began to-day. There will be twenty-five people in the company, with Will Fredericks as manager and Will Gardner in advance.

The Cowboy Girl will open its next season on Aug. 11, with Marie Flynn in the title part.

Brewster's Millions runs on to good houses at the Colonial. Most people in the audience seem to have read the book and to have become personally acquainted with Mr. Monte Brewster, of Chicago.

The Mississippi River floating theatre idea is to be used here on Lake Michigan next season. Henry Kohler, of The Three of Us company, announces that he will have a boat-theatre that will seat 700. He will carry a fine orchestra and a company of fifteen.

Chicago chorus girls are busy taking pen in hand to write letters of Rose Stahl's depiction

after seeing it at the professional matinee. Prizes of \$10, \$15 and \$25 are offered by the management for the best three letters. It has been remarked from a press agent viewpoint that the letters would make very interesting reading.

Oscar Gray Briggs and Mrs. Briggs (Ines Bayard) are Summering at Sun Prairie, Wis. Mrs. Briggs will make a trip to her home city, Lewiston, Idaho. Mr. Briggs was leading man with Selma Herman at Cleveland recently.

The first "syndicate" attraction at the Garrick in three years will be The Boys of Company B, managed by Daniel Frohman.

The bills this week are: Studebaker, Miss Pocahontas; Illinois, Man of the Hour; Garrick, Three of Us; Powers, Chorus Lady; Bush Temple, Theima; Great Northern, Volunteer Organist; Pekin, Captain Rufus; McVicker's, The Round-Up; University of Chicago, Ben Greet at fresco; Whitney, Knight for a Day; College Theatre, musical stock in The Mikado.

Signor Umberto Buchieri, formerly leading tenor of the Lombardi Italian Opera company, is in Chicago for the summer. He is winning much attention with his exceptional voice.

Eugene Moore, the well-known leading man and star of a Monte Cristo company last season, is making special preparations for his new season under the direction of Fred Conrad in My Boy Jack, by Edwin Milton Royle. He will play Jack and be supported by a strong company.

The starring tour of Edgar Selwyn in Strongheart will begin here at McVicker's, on Aug. 26. Eddie Foy will be at the Garrick for six weeks next fall in The Orchid. Henry Kolker, of The Three of Us, is to have a stock company in one of the largest cities soon.

Fred Wright, owner of York State Folks and other breadwinners, has found a gold mine in Chicago—his Great Train Robbery conception at Riverview Park. Many performances each day are given. The dramatic portion of the production is remarkably well worked up. The big setting of the Western town with the mountains in the distance is elaborately done, and the treasure-laden express train winding down from a small affair near the top to a regular train in the foreground makes a big sensational hit. The plunging horses and the dive from a cliff, with the pursuit of the robbers by the sheriff and

audience. The other parts were well taken care of by the other members of the company. Indications are that a very successful week will be enjoyed.

At the Zoo, Conductor Haley, with his "The President's Own," also familiarly known as the "Big Stick Band," entertained a large audience at both the afternoon and evening concerts. Their numbers were well rendered, and Haley deserves much credit for the manner in which he handles his organization.

Coney Island presented Schmitt's Band and scored a big hit in the evening with its popular concert. Kennedy's Wild West Show still continues to draw large audiences.

H. A. SURRON.

BOSTON.

Warm Weather Changes Plans of Managers—Southern Marlowe Engagement Cancelled—Other Closings. (Special to The Mirror.)

Boston, July 1.

With one week of roasting hot weather theatrical affairs in Boston were due to a quieter turn than local folks have known in a long time. Engagements which had been projected were quickly cancelled, arrangements which had been supposed to be in effect for all summer found that there was a two weeks' string attached, and therefore next week will see things completely reduced to their midsummer quiet.

The Majestic is closed for the summer. Southern and Marlowe were booked to come for a farewell engagement at joint stars, but the business for the last night of David Warfield proved that the legitimate was not just the thing at this time of year, and therefore it was announced that Miss Marlowe had urgent business affairs calling her to London. Fifty Miles from Boston, instead of taking an all summer engagement, decided to settle with three weeks. John Craig at the Globe reached the close of his original ten weeks with his stock company, and he found it expedient not to take advantage of his option for more time. The Lillian Lawrence company at the Park broke the record for uncertainty, and in the short space of twenty-

JACK DRUMER.



Photo Young and Carl, Chestnut, 6.

Above is a good likeness of Jack Drumer, a popular actor, who has been engaged to play the lead with Lillian Mortimer the coming season in Bunco in Arizona.

the line of comedy, and the additions in the way of business and song that have been made have proved distinct improvements. One of the most spontaneous outbursts in the whole opera comes in the last act, when Mrs. Yeamons comes to the front for a bit of a song. Every night the house breaks out into applause, the most pronounced of the evening. She does not have very much to do in the piece, but it is very evident that she is one of the most emphatic favorites of the whole company.

John Craig is in his last successful week at the Globe and will start upon a well-earned vacation at his summer home on the North Shore. For more than a year now he and his clever wife, Mary Young, have been playing almost continuously upon the Boston stage, and this will give them their first real rest. The last play of the Craig company is Up York State, the rural presentation of Darius Green, which was given at the Park a number of years ago, but which had been practically forgotten until its revival to-night. It proved an interesting offering and was well given throughout.

A decidedly patriotic offering in appropriate choice for the week of the Fourth of July is being given at the Bowdoin Square in the shape of The Stars and Stripes. A Gatling gun and the stock company divide the honors of the presentation. Charlotte Hunt is Anita and Isabel Sherman, Evangeline, while Arthur Behrens has abundant opportunity as Lieutenant Stamford.

When Lillian Lawrence asked her friends to choose a play for her early in the career of her stock company at the Park, the very first piece asked for was The Little Minister. There were more requests for The Gay Lord Ques, and so that was given in accordance with the promise, but the initial request was remembered, and to-night The Little Minister was given. Miss Lawrence's Babble in the version which she gave at the Castle Square was one of her most interesting impersonations, and to-night she had added another in the minister of Charles Miller, the Rob Deer of John Balgobin, and the Name of Leonora Bradley. Mr. Miller now has an interest in the management and is being featured.

It was not the original intention to give Maritana among the operas of the summer at the Castle Square, but the grand opera selections which have been given have proved so popular that this will be added week after next.

There was an especially interesting baseball game last week between nine representing Fifty Miles from Boston and the Lillian Lawrence Stock company. It was played upon the National League grounds in the aid of the Boston Treasurer's outing fund for poor children, and there was a large attendance, for the girls of both companies had made an incursion on State Street selling tickets to the financiers. The score was 16 to 7 in favor of Fifty Miles from Boston.

H. Price Webber, manager of the Boston Comedy company, has been in town all the week arranging for new scenery, settling upon the plays for the coming season, and completing his engagements for the thirty-third tour of his company, which will open in Maine in August. He has many friends in this city and was entertained everywhere in the short time that he could remain here. He now goes to Augusta to enjoy a well-earned vacation, as he will not play a mid-summer engagement this season as he did a year ago.

Old Home Week will see the Majestic reopened with The Green Bird, by D. K. Stevens, who has written for Cadets, and John A. Bennett, a Californian. Adolph Mayer, well remembered for his successes at the Empire, is in charge of the production, and the cast will include Elia Ryan, Fred Lenox, Will Sloan, John A. Kennedy, Eleanor Kent, Alice Homer, John Lorenz, and Arthur Hill.

Mary Sanders is a grandmother. It seems ridiculous to think that the comedienne of John Craig's stock company has attained that distinction, but it is a fact. Mrs. Moehan, her daughter, who eloped about a year ago, became a mother early last week, and thus Miss Sanders becomes the youngest grandmother in the theatrical profession. As William Winter is the baby's grandfather, the Post has a capital chance for a unique four-generations photograph.

The theatrical profession was much in evidence at the class reunions at Harvard this commencement. Owen Winter, the author of The Virginian, was one of the leading spirits of the class which had its quarter centennial out, and Winthrop Ames, one of the managers of the Castle Square, Driving Club at Watertown.

Hattie Williams, the star of The Little Church, came back to town last week to attend the graduation of her sister Jennie, at the Mary Hamway Grammar School in Dorchester.

E. H. Sothern missed the chance of having a complimentary dinner given in his honor. For two years he has entertained the critics of this city, and the writers called a meeting at the office of Henry C. Shelley, of the Herald, but the notice didn't get around until after the publication of the announcement that the Sothern-Marlowe engagement had been declared off.

John B. Schofield, manager of the Tremont, won a case in court last week in the suit brought against him by the dramatist, Thomas W. Broadhurst, who was commissioned to write a play, Medea, for Nance O'Neil. It was provided by the author that he would deliver the manuscript to Schofield at the Tremont Theatre about April 24, 1906. Schofield promised to pay Broadhurst \$300, to be credited to royalties if the piece was played by Miss O'Neil. The play was completed about April and Schofield endeavored to have it read by Broadhurst to Miss O'Neil. This Broadhurst refused to do, but Schofield insisted that before he would pay for it the play must be read and accepted by him. Schofield was informed by his lawyer that he had no right to compel the author to read the play, but might read it himself before paying for it. When a package said to contain the play was presented to Schofield, April 24, 1906, he refused to pay until it was opened. This the manager declined to permit.



Photo Hallen, N. Y.

CARL ECKSTROM.

Carl Eckstrom, whose picture appears above, has been engaged by Wright Lorimer to succeed him in the part of David in The Shepherd King. For the past three years Mr. Eckstrom has endeavored himself to the theatre by his splendid, mainly impersonation of Prince Jonathan in The Shepherd King. He was also understudy for the part of David, and played it on several important occasions, scoring a great success. Mr.

Eckstrom has had excellent training and nature has endowed him with rare gifts and a pleasing personality. This summer he has played a great variety of parts as leading man for the Hunter-Beadford company at Springfield, and has added greatly to his reputation; notably in the part of Prince Carl in Heidelberg. Mr. Lorimer intends to feature him in The Shepherd King.

pose are a thrilling climax. Sam Burton, for many years a member of York State Folks company, is associated with Mr. Wright in the management.

Manager Eugene McGillen, of the College Theatre, formerly a popular member of the Players at the Bush Temple, announces a Summer season of comic opera revivals with change of bill weekly, beginning with The Mikado, which will be produced to-night. There will be no Sunday performances, in keeping with the conduct of this theatre by a church through St. Vincent's College with a full appreciation of the powerful influence the stage has on character. The cast of The Mikado includes George Herbert, who is directing the productions, as Ko Ko; Franklin W. Fox as the Mikado; Marie D. Buhman as Yum Yum; M. A. B. Jones as Pook Bah; H. B. Jones as Fish Tush; Edna W. Crenas as Pitti Sing; Adele Ferguson as Peep Bo; Fernie Gramling as Katsusha; Kenneth Barradell as Nanki Po. There will be a chorus of forty. Finisore will be in charge of Walter Keller. The scale of prices for the opera season is from 25 to 75 cents.

OTIS COLBURN.

CINCINNATI.

Chester Park Opera Company—Many Bands—Coney Island—Kennedy's Wild West Show.

(Special to The Mirror.)

CINCINNATI, July 1.

The Chester Park Opera company presented Dolly Varden last night with Marian Stanley in the title role, her portrayal thereof being very well received by a large and enthusiastic

four hours had four distinct announcements—"last week," "next week, Glittering Gloria," "last week," will return soon in big success," and "next week, The Little Minister." Surely the effect of the weather upon Boston theatricals was something fearful and wonderful.

At the Castle Square the return is made to a perennial favorite, and The Chimes of Normandy, which has been given many times at this house, has an admirable presentation with Otis B. Thayer in the character of Gaspard the miser, which he played so vividly last summer. A distinct feature of the evening was the German of Louise Le Baron, which was one of the best impersonations of the whole evening. Clara Lane and Lois Ewell alternate the saucy Serpolette this week, and George Teitel and Harry Davies do the same thing with Jean Grandcheur. J. K. Murray is again the Marquis, one of his best characters, and George Shields and W. H. Pringle complete the cast.

There is a distinct addition to the cast of Fifty Miles from Boston at the Colonial to-night, when the final week of the stay of the comedy here was opened. Edna Wallace Hopper took her place in the company and appeared in the character of the pretty postmistress that she is to play next season. She is a notable accession to the company, and makes the part have twice the prominence that she has ever had before. This is the first time that she has ever played a part here with so little comedy, but she proved a revelation to all her friends and gave the lights and shadows of the role delightfully. All the other members of the original company appeared without change.

The Hurdy Gurdy Girl is now in its fifth week at the Tremont. It is being built up in

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W. J. DAUNT, Booking Agent, Manager of the Washington and Alvarado Theatres, Bay City, Mich.

It was brought by Broadhurst, but Judge Bell on Thursday ruled that Schofield's request was inadmissible and judgment was entered for him. Helen Darling made her grand debut at the Castle Square last week as Linda and alternated the part with Lela Swell with success. Lady Ashburton—Frances Belmont who was—has been visiting her relatives in Watertown, but left for New York to return to her home in England.

They have already started upon a most elaborate reconstruction of the interior of the Boston, and the entire summer will be spent in making the alterations. Nothing more has been said about the arrangements for establishing the new stock company on that stage, beginning with Labor Day.

Gertie Gilman, one of the girls in The Hardy Gurdy Girl at the Tremont, had to retire from the company for a most unusual reason. They were renewing the fireproofing of the scenery, and she touched it and poisoning set in. She has gone to her home in Canada.

JAY BERTON.

ST. LOUIS.

Virginia Harned in The Lady of Lyons—The Belle of New York at Delmar's—Dance.

(Special to The Mirror.)

St. Louis, July 1.

Virginia Harned is seen at the suburban this week as Pauline in The Lady of Lyons. The version used is that of R. H. Southern. The production is pleasing in every particular and the company supporting Miss Harned included all the popular members of the suburban company. William Courtenay won approval as Claude Melnotte. Harry Fenwick was a good Colonel, A. H. Van Buren did good work as Beaumont, and all the others, including Helen Courtenay, Florence Fisher, and Felix Landers were pleasing. Next week, The Dancing Girl.

The Belle of New York is a very attractive bill at Delmar's Garden this week. The success of The Isle of Champagne last week was a great boon for the company, and the crowds that came to the performance Sunday afternoon were not disappointed in the least. The title-role was very satisfactorily handled by Stella Tracy. Cecelia was a charming Salvation Army lass. She showed many of the Edna May qualities in her work, and her voice, while not quite so soft as that of the sweetness of Miss May's. William West was very funny as Bronson. He is a clever comedian and is very popular with the Garden patrons. The rest of the parts were in capable hands and altogether the performance was a success.

Dance Band at Forrest Highlands Park is still drawing great crowds. This is the last week of the popular organization, and the programmes are arranged with a view to leaving the very best impression.

WASHINGTON.

The Fortune Teller—The Rivals—Noth—Press Night at the New National—Gossip.

(Special to The Mirror.)

WASHINGTON, July 1.

One of the best of the present series of operatic performances at the new National Theatre is the all round artistic presentation to-night of Victor Herbert and Harry B. Smith's popular work, The Fortune Teller, by the Aborn company. The company opened to another crowded house and continued its remarkable success, with business at all times excellent. The comedians to-night had full sway. Robert Lett as Franco, Phil Brumby as Count Behowski and Irving Brooks as Boris scored. Talented Grace Orr Mayers, a favorite, made a decided success in the dual role of Musette and Irma. Other popular members of the cast that achieved distinct recognition are Huntington May, a Washington find, a bass singer whose Gypsy Sander is successful; Harold Blake as Laddis; C. W. Phillips as General Korngay; Blanche Hyde as Rafael; Millie Murray as Wanda, and Edith Bradford as the prima donna, Mile. Pom Pom. The Fortune Teller is in rehearsal.

The most pretentious offering of the Edwin Lyman company, one that redounds to the distinct credit of that talented young actor at its head, is this week's delightful presentation of Sheridan's standard comedy, The Rivals, at the Belasco Theatre. As Bob Acres Mr. Arden is at his best, presenting a performance of the part which is interestingly artistic. The fine old comedy is admirably interpreted with the principal characters in the careful keeping of Edward Ellis as Sir Anthony Absolute, Edwin Fowler as Sir Lucius O'Trigger, Charles Hammond as Captain Absolute, Alice Butler as Mrs. Malaprop, and Amy Board as Lydia Langwin. The play was noticeable as a stock presentation for the attention to costumes and staging. Next week, Captain Swift will be given.

The Columbia Theatre Stock company's ninth week offers the strong stage dramatization by Henry Hamilton of Ouida's love romance, "Noth," which gives Hilda Spang as Vera the rarest of opportunities for strong emotional acting. She is at her best. Charlotte Walker has another ideal role in the breezy young American girl, Fuchsia Leach. The company appears to advantage, cast as follows: Prince Karoff, Guy Nichols; Duke of Mull, Herbert McKensie; Lord Farn, Walter Howe; Raphael De Cornea, Guy Nichols; Ivan, George Gaston; Princess Nadine, Frances Young; Duchess de Sonnaz, Dorothy Hammack, and Lady Dolly, Elsie Darling.

William Wolf, an excellent bass singer, and actor par excellence, was the hit of every performance of The Chimes of Normandy last week at the National, with his clear-cut, artistic characterization of the difficult role of Gaspard the miser. From six to eight enthusiastic curtain calls nightly were testimonial of the audience's approval of a performance of great strength and merit. It was a gem of perfect setting.

Robert Hickman, the dramatic instructor, who has conducted a college of acting and oratory in this city for a number of years, will return to the stage in a comedy sketch that was tried out a few weeks ago by Mr. Hickman and company at the Union Square Theatre, in New York. It is now being booked over the Keith and Proctor houses for next season. In anticipation of this

tour he will close his dramatic school in this city on July 15.

Last Wednesday night was "prime night" at the new National Theatre. The newspaper men of Washington and local correspondents connected with the Associated Press of out of town papers were the invited guests of Manager William H. Rapley, to witness The Chimes of Normandy. Over two hundred members of the newspaper fraternity, with their families, were present.

Lincoln Beachey and his airship will be the big attraction at Luna Park for ten days, commencing July 2. Weaver's American Regimental Band is a big drawing attraction, with the Laurent Trio of musical acrobats, a pronounced card for the second and concluding week. Inclement weather on the day of the Baby Show changed its date till next Saturday.

The work of rebuilding the Academy of Music is progressing most favorably. In the reconstruction five hundred additional seats have been added, making it one of the largest of local theatres, a great advantage to this gold mine of melodrama, where the capacity has at all times been tested. Already the decorators have taken charge, and the color scheme chosen by W. H. Rapley will make the Academy of Music one of Washington's most beautiful theatres. The season will commence the first week in September. Manager John W. Lyons, of the Academy of Music, now nearing completion in its reconstruction, is dividing his time between his season at Luna Park and the overseeing of the Academy.

JOHN T. WARD.

PHILADELPHIA.

New Lyric and Lyric Closed—The Show Opera Company At the Park—Society-Markets.

(Special to The Mirror.)

PHILADELPHIA, July 1.

The New Lyric Theatre closed a very successful season on June 25. The Casino also closed on the same date, leaving only the Park Theatre, the vaudeville and burlesque houses open to entertain the summer visitors.

The Show Opera company at the Park Theatre intended to close on June 26, but the nightly reception tendered it, which it fully deserved, has changed the plans. It will now remain here indefinitely. The Mikado is the attraction for this week, and it is as fine a representation of the work as was ever offered in this city. Laura Millard, George W. Leslie, and Della Niven are worthy of special mention. The patronage is large.

Eleanor Calmes, soprano, has been engaged for the coming season with Darcy and Speck's Standard Theatre Stock company. Edward J. Laight will likely be the leading man.

R. H. Southern and his company closed their season at the New Lyric Theatre on June 26 to a crowded house.

At the parks the attractions continue same as last week. Preparations to receive the Elks during the week of July 15 are now completed on a grand scale. A merry war is already in progress for securing the Grand Lodge of Elks for 1908. Dallas, Texas, and Spokane, Wash., are in the field for the honor.

During the week of July 15 the annual convocation of A. O. U. Elks (Best People on Earth) will prove a great surprise to our citizens and the many thousands of visitors. Decorations and Court of Honor are progressing rapidly and will surpass any previous efforts ever made in the Quaker City.

The popular priced theatres are now completing their plans for an early opening in August.

S. PENNINGTON.

BALTIMORE.

Academy of Music to Become Vaudeville House—Ford's to Open in August.

(Special to The Mirror.)

BALTIMORE, July 1.

As the Academy of Music will be devoted, at least for the earlier part of next season, to vaudeville, Ford's Grand Opera House will be the only theatre in Baltimore at which the legitimate drama will be given, except possibly a brief season at the Lyric.

The rumor that David Belasco intended erecting a theatre in this city seems to have been set at rest by a telegram which Charles Emerson Cook sent to the Baltimore News on Thursday last in which he says: "Mr. Belasco does not contemplate building a theatre in Baltimore."

Ford's will be opened early in August with an exhibition of moving pictures which were well received at the close of last season. There will be given for a number of weeks in advance of the regular season.

Tunis F. Dean, manager for Blanche Bates in The Girl of the Golden West, is visiting his family, who reside on Hamilton Terrace. Mr. Dean was a host of friends in Baltimore who are always delighted to welcome him home for his brief vacation.

J. W. Ashley, a Baltimore actor, was married recently to Isabel O'Madigan, of St. Louis. The ceremony was performed in Geneva, Ill.

The suburban resorts have been doing very well for the past couple of weeks since the weather became warm. There is no place of amusement open in the city.

HAROLD RUTLEDGE.

AT SUMMER PLACES.

David Montgomery will sail next Wednesday on the Oceanic. He will spend the greater part of his vacation in Holland, where the scenes of The Red Mill are laid. Frederick Stone and Mrs. Stone (Aline Crater) will go to Montreal and spend a few weeks fishing in Canada before they open in Chicago.

C. N. Sutton, of Chicago, last season manager of the Orpheum Show, is hid away in the wilds of Lake Brady, Kent, O., for the summer.

J. C. Fenton and Adele Lyndon have returned from the Jamestown Exposition and are spending the summer at their farm in Cambridge Centre, N. Y.

Marshall P. Wilder and his family have a cottage at Atlantic City for the summer.

THE STOCK COMPANIES.

Notes of the Activities of Many Organizations Throughout the Country.

Walter Ayers, who has been appearing at the Lyric Theatre in Portland, Ore., has been engaged for the Star Theatre, Tacoma, Wash.

Maxine Miles, leading woman at the Star Theatre, Tacoma, Wash., after an illness, has resumed her work. She has been on the Coast for several months, and has made a favorable impression wherever she has played.

David Elwyn joined the Barry-Burke Stock company at Hathaway's Theatre, New Bedford, Mass., on June 24, appearing in Mark Swan's play, At the Risk of His Life. For next season he has been engaged by Charles E. Blaney as stage manager and also to play the part he created in His Terrible Secret; or, The Man Monday. He will open with this attraction on Aug. 12.

The Richmond Theatre at Stapleton, S. I., closed its season of forty weeks on June 22. It will open again on Sept. 2, with a presentation of Jim the Penman.

Bartley McCullum's stock company opened on June 22 at Cape Cottage, Portland, Me., with great success. The play presented for the premiere was The Senator, and it proved a happy choice, bringing out the full strength of the company. Severin De Deyan in the title role won immediate recognition. Eugenia Hayden, the leading lady, was also enthusiastically received.

Ray Beveridge has been engaged for leading roles in the Keith and Proctor Harmon Opera House Stock company.

Herbert Kelcey and Edie Shannon will play a special engagement of eight weeks with the Alcega Theatre Stock company of San Francisco. They will try out a new play, Dr. Warner's Chance, written by George Schneider, a German dramatic, and will appear in such pieces as Tapa, The Liar, Her Lord and Master, Mrs. Dane's Defense, Joseph Entangled, The Moth and the Flame and The Case of the Rebellious Susan.

John Junior, who played in London with Josephine Cohen as leading man, is now appearing with the Fabst English Stock company in Milwaukee. He made his first appearance with this organization on July 1, when At the White Horse Tavern was given.

The Baker Theatre Stock company of Rochester, N. Y., under the management of Mrs. T. J. Boyle, is doing a record breaking business in spite of the hot weather and strong opposition. The Baker Theatre will be kept open indefinitely, some new people having just been signed with a view to strengthening this already well balanced organization.

The Davidson Stock company of Milwaukee, Wis., produced on June 24 The Needle's Eye, a play in three acts by George Foster Platt. The play proved to be a strong, farcical drama, full of tense dramatic action.

The Grand Valley Stock company of Brantford, Ont., is composed as follows: Julia Hurly, Irene Taylor, J. H. Fish, Phillips Ford, Harry La Tier, Jack E. Ross, H. Holborn, Tottie Tearn, J. W. Pattison is the manager.

A number of stock companies are closing and varying their season. The Garrick company of Milwaukee disbanded on June 23; the Fuller company of Montreal and the Colonial company of Cleveland closed on June 20; the Baker company of Portland, Ore., left the Baker Theatre on June 16 for a short tour. Other companies are changing their positions. The Vagabond-Glaser company has left Detroit to play at Columbus, Ohio, for four weeks. The Livingstone company of Springfield, Ill., will play Cleveland, Ohio; Selma Herman and company closed their Cleveland engagement on June 22. The Hixon-Barlow company of Newark concluded their season on June 20. It is said the Harder-Hall company at the Park, Indianapolis, will close on June 20. The Colonial Opera company closed their Lawrence, Mass., season on June 22. The Shaw English Opera company finished last Saturday their last week in Philadelphia.

Arthur Chatterton has been engaged to play leads with the American Stock company of Logansport, Ind., which will open early in August.

An old-fashioned German coffee klatch will be given on the stage of the Harmon Opera House after the performance of Carmen on Wednesday afternoon, July 3. The company, in Carmen costumes, will receive the guests.

Pete Raymond, comedian, has joined the Ferris Stock company at Minneapolis.

The Coburn Shakespearean Players gave a presentation of As You Like It on the grounds of the Englewood Field Club on June 25.

Carrie Clarke Ward has recently invested in most desirable property in southern California. She is now with the Metropolitan Theatre Stock in Minneapolis for the summer.

John T. Doyle is playing a ten weeks' engagement at the Suburban Stock, St. Louis, Mo., in support of such stars as Amelia Bingham, Virginia Harned, and Cecilia Loftus.

Robert T. Haines has just finished a six weeks' engagement as leading man of the stock company at the Colonial, Cleveland, and retired to his home at Mount Vernon.

THE WRONG MR. WRIGHT BECOMES MUSICAL.

Broadhurst and Currie will produce at the Lyric Theatre on Aug. 19 a musical play called The Lady from Lane's. The book and lyrics are by George Broadhurst and the music by Gustav Kerker. The principals are Thomas Wise, R. Payton Carter, Walter Percival, Truly Shattuck and George Lawrence. The piece is founded on Broadhurst's The Wrong Mr. Wright.

AINLEY SCOTT TO LECTURE.

Ainley Scott, reputed to be the oldest actor in America and who at eighty-seven is still vigorous, intends to devote himself to lecturing next season under the management of William H. Clifford. Mr. Scott has two lectures in preparation, "Immortality; or, the Reincarnation of the Soul," and "The Art of Fortune Telling."

THE FRIARS' PILGRIMAGE.

The Press Agents Have Their First Outing and Manage to Enjoy Themselves.

The first annual pilgrimage of the Friars, the Society of Press Agents of America, began last Saturday at Belmar, N. J. Of the four hundred members who belong to the organization nearly one hundred and fifty were present at the Hotel Columbia. Upon Saturday the annual election took place, when the following officers were elected for the ensuing year: Wells Hawke, President; Charles Emerson Cook, Vice-President; Frank J. Wistach, Recording Secretary; Philip Mindil, Corresponding Secretary; John W. Rumsey, Treasurer. Governors—Harry G. Sommers, Frank C. Payne, George W. Samuels, W. J. Smyth, Marcus Mayer, Bruce Edwards, William Hull, Clinton Moffatt, Wallace Munro and Willard D. Consey.

Speeches were made by Paul Armstrong, George Henry Payne, Glenmore Davis, W. W. Anlick, Hartley Davis, Matthew White, Jr., and Wells Hawke. Letters and messages came from Marc Klaw, David Belasco, Lee Haskins, Daniel Frohman, C. B. Dillingham, Martin Green, Henry Miller, Victor Herbert, Melville Stone, Charles Frohman and G. E. Krieger.

After the business was over the fun began. It kept up nearly all night, and at midnight a party of bathers might have been seen going into the gulf. Others engaged in cards and various diversions, interspersed with constant singing.

Sunday morning the crowd left on special trolley cars for Port-au-Pack. Under the leadership of Wallace Munro a visit was paid to Louis James, who lived a few miles distant. Mr. James received as many of his guests as his house would hold and passed around a loving cup filled with champagne. Back again went the party to Port-au-Pack. A baseball game between the married agents and the single agents resulted in a victory for the latter, Charles Connolly being presented with a huge home medal. Vocal selections were frequently and enthusiastically rendered by Sylvester Sullivan, Paul Armstrong, Jack Waldron, Jim Footen and Philip Mindil.

A Scottish sword dance was performed by Bruce Edwards and Wallace Munro, equipped with whip and bilgepoor's brush. Hy Mayer told some funny stories. George McManis refused to be represented though he wore padlock and chain. A bill posting contest between former "dramatic editor agents" and bill trunk agents was won by P. B. Cavanagh. The most exciting sport of the day was a new game called "chasing the critic," in which several prominent dramatic critics were chased by many press agents. William Hall of Boston's gained the coveted prize, a quart bottle, by catching George Henry Payne of the Telegram. All these things interspersed a clearing which was punctuated in every way. Most of the Friars returned Sunday night. All the Friars declare that it was the greatest event ever held.

PROFESSIONAL WOMAN'S LEAGUE.

"Old Heidelberg and Student Life" was the title of a lecture which held the attention of the members and friends of the League on Monday afternoon. Mrs. Amelia Wood Holbrook was the lecturer and drew upon the experience of a two years' residence in the vicinity of Heidelberg for her descriptions of its charming and varied scenery and for the anecdotes of student customs with which her talk was garnished. While the background of her subject on German student life is a matter of general knowledge, her personal intimacy and many illustrations gave a bright and novel viewpoint. Mrs. Holbrook is a member of the League and is a writer of books and plays, and has also written sketches for vaudeville.

The League is still searching for a new home, but has not yet found one suitable enough to warrant a change. As their program so far has been from Thirtieth Street up Broadway and then to Forty-fourth, they will very likely, like the rest of the city, go further uptown when they change.

The next meeting of the League, on July 8, will be devoted to business.

BLISS WITH ROGERS BROTHERS.

James A. Bliss, the somewhat obtuse Canadian, has signed an engagement with Rogers Brothers for the season of 1907-08.

GOSIP.

Margaret Faaly, mother of Maude Faaly, well known as leading lady in several stock companies, will have, it is said, a prominent part in a New York production this autumn.

A banquet was given Madame Irma Monte Baldini at Martin's on June 28. Madame Baldini made something of a sensation as Carmen with the Royal Italian Opera company. She will sail on the Europa Wednesday to spend the summer in Milan.

Sidney Lee, assistant manager of the Lyric Theatre, Mobile, Ala., arrived in town July 1. He will spend several weeks here visiting friends.

In the Bishop's Carriage, Channing Pollock's play, which was presented in London on June 24, is meeting with moderate success. Charles Frohman is planning to transfer the production from the Waldorf, where it is now playing, to the Aldwych Theatre.

It is announced that Carl Pohlig will be the conductor of the Philadelphia Orchestra. He has been released from his position of court conductor in Stuttgart by the King of Wurtemberg. Herr Pohlig is considered one of the foremost conductors in Germany.

For Nervous Women

Banfield's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

YESTERDAYS WITH ACTORS.

KATE REYNOLDS (MRS. WINSLOW) ADDS TO HER ENTERTAINING REMINISCENCES.

Warm Appreciation of the Beloved Mrs. Gilbert—Early Days as a Dancer—She Dominated at Eighty Years of Age—Wonderfully Appealing Characteristics of a Famous Woman.

A first glimpse behind the scenes of a theatre may have colored my whole life's picture. I shall always believe it did.

The introduction came about as follows: My mother was a fine musician, possessed of a rarely beautiful voice, and, having been a successful concert singer in England, she came here on a visit to enlarge the opportunities of a career and thereby support her little family. She had been engaged by John Rice for the part of Cinderella in the opera of that name, which was to be brought out in his theatre in Chicago. There did she take me into Fairyland.

The rough paint and canvas, the crudities, the commonplace that others see, represented to the child a new world of romance. Even now fancy plays over the dim, bare stage, and I forget. Why not?

The castle tells its own old story of armored knights and queenly women, who fought and sighed their lives out under and within the ramparts of its crumbling ruins. The room in which Shakespeare was born does not need to be peopled. The walls speak. Why, then, should not some imagination linger with us about a theatre?

I can only say it does for me. The stage may have been cleared, but I still have some veneration for the field of action.

If this is my present condition, childhood was naturally more impressionable, and small wonder that my first glimpse behind the scenes awoke my fancy, or that the opera of Cinderella proved at such an age a thrilling joy.

All young girls read the old book, all love the ill-used heroine, all hate the cruel sisters and marvel at the fairy godmother, even as the tale is told, but actually to see the wonderful transformation scenes, to catch the first sight of the crouching figure in the chimney corner, to listen to the rich, low voice singing the ancient minor chant was a vivid reality never to be surpassed. Some disillusion might have been expected when the trick changes came before my very eyes, but I can truthfully say the spell was unbroken.

I could, of course, see the little trap door, large enough for a man's hand, open in the floor at Cinderella's back as she stood there. At the wave of the fairy's wand I knew the man's fingers clutched the hem of the ragged skirt, when in an instant it disappeared and there stood the magnificently attired Cinderella ready for the ball. The mechanism itself was a part of the amazing. What was it? Something less than magic, a fairy's power, if you will, but no vulgar trick to me!

I am not unused to hear a scoffer sneer at any such credulity, but since our sorrows are not equally divided, neither are our compensations, and to some, lacking the "light heart that goes all the day," credulity means much. Forgetfulness even in romance is welcomed, and I for one am grateful for all it has been to me.

At this time I first saw Mrs. G. H. Gilbert. Therefore she is a part of my romance, and I love to think of her and talk about her.

It was the custom then to have one or more dancers in every company. The performance always concluded with a farce, which gave in this instance Mr. and Mrs. Gilbert the opportunity for a *pas de deux* between the pieces, just as at the old Boston Museum Adelaide Phillips and her sister danced as little children—this same Adelaide Phillips who afterward became one of the best contralto singers grand opera has ever known. Mrs. Gilbert was also a member of the acting company, for managers utilized everybody, but she generally played unimportant parts, and some years elapsed before she acted the old school-mistress in John Brougham's burlesque of Pocahontas, in which she introduced a grotesque dance that made a hit. This was as far as I can remember her first success, but from that on to the end she mounted. The last years of her life were spent under the management of Mr. Frohman, but her long term of service was given to Mr. Daly, and that quarter of a century and more was made memorable by her association with the famous trio, Ada Rehan, John Drew, and James Lewis. With the latter Mrs. Gilbert became so identified that it was hard to see how they could act without each other.

One of the great essentials of comedy is a perfect understanding between the players. A certain intonation, for instance, admits of a certain response, and if the first is not given with absolute point and accuracy the second falls flat or grates on the ear. We often grow accustomed to meaningless monotony of cadence, forgetting that the music of the speaking voice is as great and varied as the singing organ, besides being the most individual of our possessions, for while it is common to trace a resemblance in face or figure, especially among members of the same family, one voice is seldom mistaken for another—never, I might say, by a musical ear. Even with twin children, otherwise almost undistinguishable, the voice has an absolutely distinct personality.

Then the pause plays a great part in comedy. The knowing just how long to make it, without overstepping the line one hair's breadth, and when to break in upon it is a delicate detail and only to be perfected by constant practice.

Daly's company had the unspeakable advantage of knowing their associates, of understanding the "give and take" expected of them, and of being able to play into each other's hands.

I shall always look back with pleasure to one performance I saw of A Night Off.

The audience chanced to be more than ordinarily, so-called, "professional," and that is always an inspiring and responsive one. Miss Mary Anderson sat just in front of us, I remember. The parts are not great in the farce comedy, but the actors were evidently filled with the spirit of mirth, and it is not always what the author puts into a character, but what the artist brings out of it, as Miss Rehan proved. During the evening unceasing laughter had been evoked, and had it continued fun and frolic to the end we should have left the theatre smiling and satisfied. But what remained uppermost as we went home and what haunted us the next day and what I recall now after so great a lapse of time is the soul-stirring cry of Miss Rehan in the last

act, as, sitting at a table, she passionately flung her head upon her arms and sobbed. Any actress could have played the rest of the part according to the author's conception, but it was the artist's own exquisite touch that appealed to my emotion that night and that lives in my memory to-day. Among such clever and congenial souls did Mrs. Gilbert spend well-nigh thirty years of her novitiate.

It is rare to find a woman dominating the stage at over eighty years of age, her entrance hailed with the great reception of the night; a greeting in which her fellow-actors revelled, for Mrs. Gilbert was fairly worshipped by them. It was not in a leading position, with all the aids of youth and beauty that she had won her popularity, but in the ordinary roles given to the so-called "old woman" of the company. And yet as a star she appeared at last, dying in Chicago during her tour with Clyde Fitch's play of Granny in 1904.

In middle life the frail figure was too slight for grace, and the face that grew distinguished looking in age was plain and unattractive. What then enabled Mrs. Gilbert to capture her audience? Faithful service! Night after night a conscientious worker stood before the public possessed of an undeviating respect for them and a modesty unequalled in her own ability, and this it was, together with her own

of the day without her. Of course, the strictness and punctuality, the exposure, the worries small and great, that beset all breadwinning, are not minimized in such a position, and the poor fellow seemed "always weary, chilled, irritable, and, but for the fact of this devoted wife, well-nigh 'impossible' in his business relations. She it was who, in spite of her own distractions, watched for the racking cough, and stood ready with alleviations. Many a time have I seen the warm wrap put around his emaciated figure, and as the cold air swept through the entrance (where the prompter holding the book must stand) many and many a time have I seen her lovingly pull the scarf up around the poor throat; nor was this all. Without the slightest apparent interference she smoothed the way for matters in general. With a smile I have seen her quell the impatient word on her husband's lips and soothe the adversary who stood ready with a retort. This was Mrs. Gilbert as I chanced to know her long ago.

On her eighty-second birthday she was acting in Boston with Miss Annie Russell, who was devotedly attached to her.

All day long the flowers had fairly rained in upon her in her apartment at the Brunswick Hotel. These she took delight in sending to the various hospitals. Cards and letters, telegrams and cables were banked on table and

must have been, I thought I would ask after her at the Brunswick.

The porter replied, "Mrs. Gilbert is there, in the dining room, having her luncheon." Seeing that she was alone I went to the table for a few minutes. Her meal appeared to be weak tea and dry toast. She complained of feeling very tired, strangely tired, because there was no reason for it. She had many a time worked infinitely harder than she was doing now. I asked if she did not suppose it might be the reaction of the night before. "Well, yes, perhaps." At the same time she had not been in the least excited until she heard of the call, and when the orchestra struck up "Auld Lang Syne" she confessed it did make her feel quite upset, and with a trembling voice she continued:

"I don't understand what merit people should see in my living to grow so old, now, do you? As if I had had anything to do with it." A child could not have been more innocently unconscious, and as I laid mine on the dear, thin hand, I said as best I might (for I felt rather choked up myself):

"It is not the years, dear Mrs. Gilbert, but the character that people respect and admire."

The face still kept the expression of doubt as to any virtue on her part, another proof to me, if one were wanting, of the modest estimate she set upon herself, and to many an almost incredible testimony that a woman could pass some seventy years behind the scenes of a theatre and yet remain so unspoiled, simple and frank. Nothing could have enhanced the charm or sadness of the last few minutes I was ever to pass with Mrs. Gilbert.

Her death occurring in the following year was a shock, and yet she would not have desired to outlive the active mind and the use of the busy feet, and all seemed to be not only most mercifully ordered, but in harmony with her past life.

She rose one morning as usual, told her devoted attendant she meant to go out shopping after breakfast to get things for the children's Christmas tree in New York.

The maid reminded her that it was snowing, but Mrs. Gilbert replied, as she went into the next room, "What does a girl of my age care for snow?"

When after a few minutes she returned it was to realize that all was "growing dark," a momentary faintness, that was all!

Only a few hours and the still hands were folded in rest. Her whole life had been given to faithful service. Now the labor on earth had ended!

For the great public who respected and honored her for the friends to whom she was precious, all was not yet over. There remained the mournful journey back to the old home and the last sad rites in the little church she loved, every circumstance most tenderly observed in universal sorrow for Anne Gilbert—dear, simple name, befitting the simple woman!

For many years she had been connected with the Bloomingdale Reformed Church, and its minister was her beloved friend. The presence of a Roman Catholic clergyman at her bedside in Chicago after she was unconscious was due to the kind act of her faithful and sympathetic companion, but it is not doubted that the venerable gentlewoman would have wished to be laid to her rest by the pastor of the household of faith to which she belonged. There were many pallbearers, Judge Daly being included, with several actors, managers and dramatic authors. Her company and a great number of the members of the Actors' Order of Friendship were in the congregation, and Dr. Stinson conducted the services and paid a fitting tribute to Mrs. Gilbert.

Last December it fell to Dr. Stinson to deliver a more elaborate eulogy in the same place on the dedication of the beautiful La Farge memorial window which had been placed in the church. This dignified and magnificent memorial, one of the most successful works of the artist, was obtained through the efforts of a large committee, headed by Mr. Charles Frohman and Mr. Daniel Frohman, and among the contributors to it were bishops and clergymen, college presidents, authors, actors, artists, and people of social and professional distinction from every part of the country. Dr. Stinson's text was: "Who can find a virtuous woman, for her price is far above rubies."

Greater than any monument to her memory, indeed, is the undying reverence we have for her character, absolutely faithful in every detail of the day's work. All must be the better for such a guide. All can profit by her example and strive in the common round for higher aims.

CATHERINE MARY REYNOLDS WINSLOW.

PROFESSIONAL DOINGS.

Verner Clarga, on the closing of The Boys of Company B, undertook to carry out a purpose to visit Europe for a month or so, and bought his round passage ticket. Mr. Clarga had not been abroad in several years, and looked forward to the trip with great expectation. He was prevailed upon to accept an engagement for The Boys of Company B in Chicago, however, and abandoned his voyage.

William F. Cody (Buffalo Bill) was entertained by several society people when the Wild West played at Newport on Tuesday last. He was the guest at a luncheon by William R. Hunter, and after the matinee Reginald C. Vanderbilt drove him to his home at Sandy Point, where a gathering of members of the "400" drank tea with him.

Arthur Deagan, while riding in his new automobile on the Merrick Road near his home at Freeport, L. I., on Thursday afternoon last, met with an accident that happily resulted in nothing more serious than a few bruises. The machine collided with a wagon and Mr. Deagan was thrown out.

Wallace Sackett has again resumed his place at the head of the press department for Fain's Manhattan Beach fireworks for the summer. Mr. Sackett has been identified with Mr. Fain for five summers and has piloted Jules Murry's different attractions for the same number of seasons.

George Probert, who gave such an excellent rendition of the role of Nipper Harrison in Brewster's Millions, is seriously ill with pleuropneumonia. He is at present in St. Vincent's Hospital at Erie, Pa.

According to a contract just signed between the Shuberts and Ray Comstock and R. H. Burnside, Fascinating Flora will probably be taken to London after its summer run at the Casino. All the principals will be taken over. It will open at the Waldorf Theatre in September.

Albert R. Keen, manager of the Hotel Belleclaire, gave a farewell supper to Frances Starr, of The Rose of the Rancho, in her studio in the dome of the hotel, on June 29. Among the guests were David Belasco, Mrs. Gladwell, Miss Starr's sister, and Will Dean.

George McManus' famous sketches, "The New Yorks and Their Baby," are to be dramatized for the stage. John Lester, who staged Buster Brown, will do the work in the case. The piece will be a musical comedy, with book and lyrics by Paul West.



THE LATE MRS. G. H. GILBERT.

sterling common sense and amiable comradeship, and endeared her to those about her.

Everybody who has known actors at all intimately will acknowledge the undeniable inheritance and growth of certain forceful characteristics that other lives on other ordinary lines do not determine in the same degree.

The necessary discipline demanding absolute self-control, the smiling endurance with which pain or discomfort is borne, the silent sacrifice and effacement of one's own personal needs and desires in obedience to the higher or more authoritative claim or love or duty, this is the actor's daily lesson, and some of the finest characters have been developed from such inherited qualities, from such mental and moral training.

Mrs. Gilbert's daily life had demanded sacrifices and a power of endurance amounting, especially at the last, to prostrating fatigue. But, nevertheless, there was a vital interest in the work that induced forgetfulness, a challenge to the mental that overcame the physical, as with all art, a draft upon the imagination that grows with years and never diminishes, a very positive, sustaining and uplifting power.

When Mrs. Gilbert first became a regular actress it was because the day for the stock dancer had passed, besides which her husband was too ill to pursue this vocation. Although he held the position of prompter it was in suffering, only less, perhaps, than being laid on the shelf entirely, and that, too, in the utter loneliness of a home that must necessarily have been every evening and many hours

mantleself. The sweet little lady maintained her serenity, it was said, and sat unmoved among the tributes of honor and affection, as if interested for somebody else, but unconscious of any real personal concern. Only when she stood before the audience at night did she raise her hands deprecatingly at the overwhelming reception as a pleading appeal that it might stop.

There was a sense of relief, she told me, when it was all over, as she supposed it was when, having made her last exit (her part ending before the curtain fell), she reached her dressing room and began her preparations for leaving the theatre. They were only half finished when there was a knocking and a rush outside the door.

"Mrs. Gilbert, you are being called." Feeble remonstrance from within on Mrs. Gilbert's part.

"Miss Russell says you must come."

Excuses from within again that she had changed her dress. All to no purpose, Mrs. Gilbert was half carried, half dragged, then pushed and finally pulled onto the stage, when the orchestra struck up "Auld Lang Syne," and there she stood in her simple home gown receiving one of the greatest ovations ever bestowed upon an actress, for the audience rose to their feet, and the actors blinked away their tears and the people cheered and cheered again and again.

On the following day I felt reluctant to intrude on the much needed rest, but, knowing what the emotional strain of the night before

AT THE THEATRES

Lyric—The Hornet's Nest.

A fantastic comedy, in three acts, by B. H. Nadal. Produced at public dress rehearsal on June 27.

Cast: Caroline Newcombe, Bill Bantam, Frank Opperman, Mr. Smith, John Collins, Dicky Sweet, Gretchen Hartman, Della Wade, Bunting, Charles Clifton, Dick Smith, Wallace Worsley, Mrs. Sweet, Alice, Miss Bunting, Catherine Mulkins, Mr. E. Boyce Kidder, Basil West, Mr. Jeremiah Spotts, William Hamilton, Mr. William Hunter, Frank Sullivan, Mrs. Bill Bantam, Myra Brooks.

An interesting experiment was tried at the Lyric on Thursday, when B. H. Nadal gave a public dress rehearsal of his play, *The Hornet's Nest*. Beyond the novelty of the affair, the understanding seemed to show that the author can write excellent dialogue, but has yet to prove that he can write a cogent, convincing drama. The essential struggle which is the sine qua non of every play is scarcely marked or developed in *The Hornet's Nest*. It is true that there were many suitors for the hand of the heroine, Belle Bunting, but while she was very sweet about it all and told each to be a good little boy, as it were, she did not seem much affected, one way or another. Indeed, she seemed to care only for such prosaic things as single tax and socialism, and for such romantic things as may be embraced under the general term of love. The one thing which would have saved this comedy would have been an active, brought forth with a development of character. As it is, there is no logical reason upon the line of characterization why the heroine did not accept the hero five minutes after the curtain rose on the first act, as well as just before the final curtain—except that there would have been no play.

Thus, instead, you have the wealthy suitor, Jeremiah Spotts, the self-made millionaire; the esthetic suitor, E. Boyce Kidder, who wrote that delectable book, "In Tune with the Cosmos"; and the manly suitor, Jack Benton, with only \$1,000 a year, but with a warm, honest heart. Kidder seemed his exquisite love in set pedantic purposes. He was quite out of it from the start. Spotts spoke hard, common sense, and pointed to his yacht which lay conveniently in the river below. At first Belle would not listen to him, but some time between Acts II and III she accepted him, apparently thinking of the great good she could do with his yacht and money. Poor Jack had a most awful time, and had to do a series of vaudeville stunts almost before he won the lady. He masqueraded as a tramp, "Smith from Harvard," a most weird tramp, who was allowed most unusual privileges. He did all manner of peculiar things, but finally distinguished himself by rescuing Belle and Spotts in a runaway accident. It was that which finally gained the lady for him.

The play is lacking in plot and convincingness. It has some very snappy lines, however, and one or two charming little scenes. That scene in the third act between Benton and the two children was exquisite. Unhappily, it had little or nothing to do with the play. Moreover, the dialogue at times seems just mere clever talk and lacks the quality of characterization. A startling example of this occurred at the beginning of the second act, when the company sat in semi-circle on the stage and "stumped" each other for a definition of a crank. Cleverness and striking originality, together with a felicity of phrasing, must be accorded the author. If he can evolve a strong, convincing plot he should write excellent plays.

In the enactment of this place there were some surprisingly good bits of work. Catherine Mulkins as the heroine played with a winsome charm which tended greatly to make the role ring true. Even in some of the very trying scenes she was able to preserve a naturalness and attractiveness. Wallace Worsley, as the hero who disguises as a tramp, exhibited a skillful portrayal of an eccentric character. The real hit of the piece belongs, however, to little Gretchen Hartman, who as a mischievous child was splendid. Caroline Newcombe as the German girl Gretchen, also gave a striking portrayal of a most humorous part. William Hamilton as Spotts, Basil West as Kidder, Myra Brooks as Mrs. Bill Bantam, Frank Opperman as Bill Bantam, and Alice Allen all offered satisfactory performances.

Fifth Avenue—Mam'zelle.

Edna May Spooner, to show that she is not attached to any one line of characters, played last week the dual role of Toilette Jacotot and Fleur de Lys in *Mam'zelle*. Miss Spooner's versatility was well displayed, and her work was enthusiastically received. The Spooner followers in Brooklyn are still faithful and come over the Bridge in large numbers every week to see and applaud the star and the other favorites of the company. In addition to Miss Spooner, those who won especial favor last week were Augustus Phillips as Lionel Leslie, Harold Kennedy as Bob Pritchard, Ben F. Wilson as Panspartout, Arthur Evers as Hiram Foster, James Montgomery as Marcus B. Hamm, Olive Grove as Mrs. Tupper, Jessie McAllister as Mary Markham, Josephine Fox as Felice, and Eleanor Wisdom as Annette. This week the company presents a new play by Uille Akerstrom called *The Gypsy Sorceress*.

Harlem Opera House—The Liars.

Henry Arthur Jones' play, *The Liars*, as presented by the stock company, drew very good houses. As Colonel Deering, Alphonso Eklund was seen at his best, and gave an easy, polished performance. Henrietta Browne played Lady Jessica Neppan quite cleverly, and Louise Randolph scored as Lady Rosamund. Agnes Scott was very winning as Dolly Coke. William Norton put plenty of force and feeling into his work as Edward Falkner, and George Howell as Gilbert Neppan, Robert Lee Hill as George Neppan, Dudley Hawley as Freddie Tattan and William C. Carr as Archibald Coke, were excellent. Others in the cast were George Manning, Ernest Anderson, Martin J. Faust, C. W. Emerson, Ray Beveridge, Emile Melville and Blanche Devlin. This week Beatrice Morgan returns as leading woman in a special production of *Carmen*.

Metropolis—Leah, the Forsaken.

An excellent production of Augustin Daly's version of *Leah the Forsaken* was given last week at the Metropolis by Adelaide Keim and her stock company, with hot weather surroundings. Miss Keim's work in the title role was greatly enjoyed, although the play itself was not so interesting as some others in her repertoire. The role of Ludwig was handled in capital comedy fashion by J. J. Fitzsimmons, who was successful in raising many a laugh. Alexander Kearney as Nathan did fairly well, but was hardly convincing. George C. Robinson as Lorenzo made a fine showing, and Thurston Hall as Rudolf gave his part a matter of fact rendition. This week Miss Keim will close her engagement with *The Last Appeal*.

West End—Fra Diavolo.

Last week's bill at the West End was a very popular and enjoyable one. For their eighth week's attraction the Van Den Berg Opera company put on *Fra Diavolo*, with a fine cast that included Hubert Wilke as Fra Diavolo, Harry Dodd as Lord Allicash, Minnie Emmett as Lady Allicash, Tom Greene as Lorenzo, Claude Anaden as Beppe, Alice Craft Benson as Zerlina and Tom Springer as Giacomo. Act II was very effectively given, Miss Benson especially distin-

LUCILLE LA VERNE TO STAR.



Lucille La Verne has secured from William Gillette the rights to *Clarion*, and will use this play next season as a starring vehicle. Miss La Verne for some time has been noted as a character actress, but her work as the old colored mammy in Mr. Gillette's play was the most remarkable she has done. In fact, to many who witnessed this play her characterization practically embodied its *raison d'être*.

quishing herself. The company closed last Saturday.

At Other Playhouses.

CASINO.—Fascinating Flora manages to make large audiences forget the heat. The company, with Adele Ritchie, Ada Lewis and Louis Harrison, is unusually strong.

LYRIC.—In spite of the hot weather, *The Road to Yesterday* continues to draw. Minnie Dupres and the excellent cast win nightly approval.

HERALD SQUARE.—The Orchid seems a very hardy plant. Eddie Foy, Trilzie Frigiana, Amelia Stock and William Rock prove a strong attraction and an excellent musical comedy. The piece is playing to big houses.

IN BROOKLYN THEATRES.

This is the final week of the Summer season of opera at the Orpheum Theatre, and a performance of *Il Trovatore* was given Monday before one of the largest audiences of the very prosperous engagement. One of the most pleasing features of their stay here was the engagement of Estelle Wentworth, whose splendid performance and excellent voice drew crowds to the theatre. Maude Lockley, who sings the role of Azucena this week, has a contralto voice of exceptional range. Miss Wentworth as Santuzza did the best work of her engagement here. Many of her arias were encored. Joseph Fredericks was a pleasing Nuccio. Harry Luckstone is in excellent voice this week and appeared to advantage as the Count. Nellie Shayne sang the part of Ines charmingly, and all the others, including the chorus, seemed to have one ambition, that of leaving the best impression possible to a happy and profitable season in this borough.

The Hal Clarendon company at Bergen Beach appear this week in a creditable performance of *Dr. Jekyll and Mr. Hyde*. The popularity of Mr. Clarendon's company is increasing with the progress of the summer. Every member of the organization works hard for success, and the result is generally pleasing. James Gordon, who is seen this week in the cast, is rapidly coming to the front, and his performance this week is another step forward. The rest of the members appear in congenial roles, and the audience Monday night showed every indication of satisfaction.

SEASIDE AMUSEMENTS.

One of the best bills ever offered at Brighton Beach is seen this week at the Music Hall. Every act is a favorite, and the whole programme is made up of well-known performers. The Gibson Girls, from *The Belle of Mayfair*, hold the headline position, and Annabelle Whitfield is the star belle. Others on the bill are Victor Moore and Mary Littlefield in the sketch, *Change Your Act*; O'Brien, Havel and Effie Lawrence are seen in *Ticks and Clicks*; W. C. Fields does his funny juggling act; Clifford and Burke, the Belle Fraternal Trio, and Margaret Maynard were all well received.

Dreamland, with all its amusements, including the big Hotstock Arena, is crowded all day long. A great many new features have been added to the park and William A. Ellis' Fountain of Youth is the most prominent. It is used in connection with the spectacular Feast of Belshazzar and is operated with wonderful electrical effects. Creation, and *The End of the World* are still popular attractions. Mr. Bostock has introduced a pony act in the arena, and it is one of the funniest performances of this kind ever produced.

Luna Park is holding its own. Situated in the centre of everything down there it seems to be the goal of every one. The Days of '49, *The Shipwreck*, *The Circus* and all the other devices are doing well, and an occasional wet day does not seem to discourage them in the least. William H. Thompson keeps a personal eye on all of the attractions in his park, and where there is an indication of weakness, his magic hand soon develops a wonderful change.

At Steeplechase Park down at the seashore, where every possible amusement can be found, from icecream sandwiches to bathing, the place is hardly big enough to accommodate the crowds. A dog show, performing seals and an open-air circus, are included in the inducements.

The bill at Henderson's Music Hall this week is: Zingari Troupe, Jessie Keller Troupe, Singing Four, Four Gibson, Susie Fisher, The Alberts, Langston Sisters, Edith Murray, De Kabris Brothers, Clipper Comedy Four, the Dixie Serenaders, Leselle Trio, Parsons Sisters, Johnny Dove and Minnie Lee, and the Immensephone.

Golden City Park, the Canarsie resort, has established itself in the hearts of thousands of people, and every feature is well patronized. There is an open air vaudeville performance, Pharaoh, the educated horse, and a big dancing pavilion. The situation of the park, on Jamaica Bay, is very pleasant, and several bands are to be heard by those who prefer to sit in the park and listen to the music.

At Morrison's Rockaway Vaudeville Theatre the bill this week is: Mrs. Robert Fitzsimmons, Al. Western company, Jewel's Manikins, The Military Octette, Wheeler Earle and Vera Curtis, McConnell Sisters and De Witt, Burns and Torrence.

J. J. COLEMAN'S SUCCESS.

J. J. Coleman's new booking exchange has met with strong encouragement during the past week. Forty-three nights were filled in the various theatres he represents, and he has contracted to book the tours for three attractions. Mr. Coleman has been so long identified with this line of work there can be no question as to his success. It all said that negotiations are pending to organize and direct the tour of a prominent star, and Mr. Coleman states he intends making this line of work a special feature.

GOING OF THE TOWN.

The season of Grace George in London has been so successful that it has been extended eight weeks. Miss George will return to New York in August.

Ardmacha O'Donnachaidh, the Irish baritone, has signed with Aubrey Mittenhall to play the part of Alan Wexford in *The Singing Girl* from Killarney, and will interpolate his repertoire of genuine old Irish songs. The play will open in New York city in August. Mr. O'Donnachaidh has decided to use the original Gaelic spelling of his name, the modern form of which is O'Donoghue.

Mrs. Packard, of the Packard Theatrical Exchange, was the guest of Mrs. James A. Hearne at Hearn's Oaks for several days recently.

Edgar L. Davenport is to be the star attraction at Keith's Theatre, Boston, Mass., for the week of Aug. 5.

Hurtig and Seamon have signed a ten years' contract with Stair and Havlin for the exclusive rights to the latter's bookings for Syracuse. The attractions will appear at the new theatre to be built by Hurtig and Seamon.

Victor Herbert, the composer, sent a telegram Saturday from Lake Placid to his business manager, W. B. Clayton, denying that he is a relative of the Herbert mentioned recently in a letter written by L. M. Garretson, of Portland, Ore., to the Sheriff of New York County. The Herbert in question was the brother of Professor George Herbert, who was shot in Portland on June 13. Victor Herbert was said to be his uncle. The composer says he has no relatives in this country.

It is said that Marie Doro, who is now in Paris, is studying music in that city.

Booth Tarlington and Harry Leon Wilson are collaborating upon plays. George C. Tyler expects to produce this Autumn one of these, which is already completed. Another is at present in state of composition.

Harry Flier has been lent to R. N. Burnside and E. R. Connelley to play in *Fascinating Florida*, by Hurtig and Seamon, under whose management he will star the coming season.

Walter P. Eaton, for many years assistant dramatic editor of the *Tribune*, will be dramatic critic of the *Sun* the coming season, taking the place made vacant through the resignation of John Corbin.

Victory Bateman just closed a four weeks' engagement as stock star at the Columbia, Newark, N. J., scoring her biggest hit in *Resurrection*. James W. Mullin shared honors with her during the engagement.

OBITUARY.

Dona Doro Way.

Dona Doro, of the vaudeville team of Doro and Way, known in private life as Mrs. Earle C. Way, died at her home at Linton, Ind., on June 17 of tuberculosis of the intestines after an illness of seven months. Mrs. Way was twenty-six years of age. She entered the profession at the age of four years as a member of a children's ballet and later appeared in vaudeville, burlesque and musical comedy until the season of 1904-05, when she started on a tour of the Southern music halls. When playing at the Crystal Palace in Mobile, Ala., she met and married Mr. Way, who was then manager of the Crystal Palace. She immediately started North, playing in sketches. When they reached Linton, Ind., Mr. Way was offered the management of the Monik Theatre, and they settled there. Mrs. Way at this time contracted a severe cold that brought on the long and painful illness that resulted in her death. The remains were interred in Fair View Cemetery, the services being conducted by Rev. Mr. Henniger, of the M. E. Church. The floral tributes were very numerous and exceptionally beautiful.

Max H. Myers.

Max H. Myers, for years a well-known manager and recently interested in producing vaudeville sketches, died suddenly on June 30 of heart disease brought on by acute indigestion, at his apartments in the American Theatre Building. He was thirty-seven years of age and had been connected with the profession since boyhood. He managed Joseph Santley for a time and owned a third interest in Fantana. His most recent effort was the presentation of *The Telephone Girls* at the Fifty-eighth Street Theatre two weeks ago. He was a thirty-second degree Mason, an Elk, a Shriner, and a member of the Friars. The funeral will take place to-day (Tuesday), and the interment will be in Cypress Hills Cemetery.

Elsie Gaudier.

Elsie Gaudier, of Hennier and Gaudier, died suddenly on June 25. The team were booked at the Brighton Beach Music Hall last week, and went to the usual rehearsal on Monday morning. Before the matinee Miss Gaudier became ill and died at her home in New York at once. An immediate operation was necessary, and after it was over Miss Gaudier never rallied, and passed away on Tuesday. In private life she was known as Mrs. Samuel Newstead, and had been popular for several seasons as a singer and dancer in vaudeville.

Notes.

John E. Brand, a grand opera singer, died at the home of his sister, Mrs. Belle Sadler, No. 2242 West 125th Street, Chicago, O., June 26. Funeral services were held at St. Brigid's Church, Father McMahon officiating. He was buried in Woodlawn Cemetery June 27. Mr. Brand was on the stage twenty-four years, and played important parts in many of the American comedies. He was born at Boston, in 1866, and started his operatic career at an early age. He retired from the stage in 1900 and lived with his sister until his death.

Thomas O'Brien, who for several years past has been the business representative of Michael Blum, the Buffalo vaudeville manager, died in Buffalo, on June 22. He was a hard-working, hustling manager, and was responsible for a great deal of the success that Mr. Blum has enjoyed. He was one of a large family of brothers who have made their mark; one of them is Commissioner O'Brien, of this city.

Wilbur Frampton Hamster died on Saturday, June 22. He was an old legitimate actor, English by birth, but has been for thirty-five years in this country. He was taken care of, and was buried on June 24 by the Actors' Fund of America. He was eighty-two years of age.

Edward Florence, head of the Florence troupe of acrobats, died on June 23 from pneumonia, after an illness of two days. His right name was Edward Campbell, and his home was in Kansas City, to which place the remains were sent for interment.

Nick Murphy, Jr., an old time variety comedian, died at his home in East New York on June 21. He was survived by a widow and seven children, four of whom are on the stage.

The body of Charles Fulbert, a musician, was found on June 27 in the ruins of the burned Madison Hotel at Pine Brook, Va. He was thirty years of age, and came from Bridgeport, Conn. His wife is an actress.

A. F. Stern, carpenter of the Four Corners of the Earth company, died in Chicago, Ill., on June 10. His body was sent to Omaha, Neb., for interment.

Mrs. Cunningham, mother of Robert Cunningham, the comedian, died on Friday, June 28, at the age of 68 years. She had been an invalid for two years. Otto C. Winter, a son of Charles Deltorelli, of Deltorelli and Gileson, died in New York on June 28. He was seventeen years of age.

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MILWAUKEE.

The Needle's Eye Produced—The Rivals—The Parks Crowded—Notes.

The first performance of George Foster Platt's new play, *The Needle's Eye*, took place at the Davidson June 24 to a well filled house. The Brown Stock Co. has striven to make the production a successful one and every one of the cast worked hard to secure a success. On account of Mr. Platt's association with the Tinsborough Stock Co. and the success of former plays which he has written and produced in this city naturally great interest was taken by his numerous Milwaukee friends in his latest effort. The play only requires a small cast, which brings out the best of the stock co. The play itself is in three acts and has nine characters, all necessary for an adequate presentation. The leading part, that of John Heber, a Western man, who has made a fortune on Wall Street, is played by James Durkin, who has created a character used to our every day life. Next in importance was that of his former stenographer, a character portrayed by Eva Taylor, who played the part with an assumed air of carelessness and with the emotional effects necessary. Another character was that of a dissipated young man, admirably presented by N. Sheridan Lewis. Albert Brown has a congenial part, that of the generous, whole hearted friend of John Heber. Blanche Greiner has been cast in a part a little out of her line, but presents a very charming portrayal. Grace May Lamkin and Lauretta Allen are adequately taken care of. Lawrence Griffin as a ministerial union worker exhibits the voice and the temperament, but we have never seen a minister of the cloth dressed as he was. Odell Campbell, the stage manager, takes care of a small part, that of the servant, and it is a treat to watch his work, although he could take a few lessons from some of the "Cardinal writers" in setting the tables. A few words about the play: with his intimate knowledge of stage craft, has constructed a play that is bound to be successful if the second act is subjected to the pruning knife and its action is accelerated. The first and third acts are all that can be desired, but the second act is so slow and monotonous to those seeking amusement. As for the writer, the play from beginning to end proved to be of unflinching interest on account of the very clever dialogue and the manner in which Mr. Platt has placed the different characters, showing a very decided knowledge of the mysteries of good stage management. With a few changes the play should prove to be a winner, and the Brown Stock Co. must be commended on the able manner in which they have presented the play. Manager Brown has spared no expense in mounting the play in fine style, and the interior sets show good taste. On the first night, after repeated curtain calls, Mr. Platt came out of hiding and expressed his thanks for the kind reception of the play in a very nice little speech. Mr. Platt took occasion to voice his appreciation at being in Milwaukee and complimented the members of the stock co. on their very clever work. Commencing 1, for one week. The Milwaukee Star.

The Walnut Pyle School of Acting, which is being conducted in connection with the Albert Brown Stock Co., opened its summer term 25. Among those connected with the school are: Walter Pyle, principal; Albert Brown, Grace May Lamkin, and Anita Anderson as instructors. Pupils of the school will be given an opportunity for actual stage work with the stock co. at the Davidson.

The Rivals stock co. at the Babst are presenting *The Rivals* this week and opened 24 to good business. This play has not been seen here for several years, the last time presented in Milwaukee by an all star co. Despite the tendency to compare the work of the stock co. with the all star cast, the performance was very pleasing. The play served as the means of introducing a new leading woman, Mabel Roebuck. Although the part does not give much opportunity, Miss Roebuck shows promise of becoming a great favorite here. Miss Strickland and Miss Graham play their respective parts well. Theodore Roberts and George Henry Trinder could not have been improved upon in a stock production. Mr. Conness and Mr. Friesen have been adequately cast. The play has been well staged.

The Courier's Daughter opened at the Bijou 23 and pleased good houses.

The Liberty Girls are the current attraction at the New Star and opened 23 to the usual large house. The play is very entertaining and was duly appreciated by the patrons.

An entire new bill was presented at the Crystal 24 to good houses. Cardona and his lions are the headliners. Among the others competing the entertainment are Allan Dorne and co. in a short sketch. The business at Wonderland and Babst parks has steadily improved, due to the very fine weather.

A. L. ROBINSON.

LOS ANGELES.

The Californian Company in Robin Hood—Dramatization of Amelle River's Novel—Stock.

At the Auditorium June 17-22 Robin Hood was revived and given a hearty welcome by splendid houses. This piece is the best of the Californian's repertoire, and they deserve all of the credit rendered. In rehearsal, in rehearsal, in rehearsal, the production of *The Serenade*, which is to receive its staging by this co. the coming week. Special costumes direct from New York is promised, and the scenic display will be on an elaborate scale; hence the demand for seats a week in advance.

The Love Route, as played and staged by the Belasco Stock Co., proved a crackerjack bit of entertainment. This was its first presentation in the West, and it was a success. It made a decided hit with the public. On 18 Robert Burroughs and Hilda Gilbert, with other members of the co., were seen in a special literary matinee of Tania, the Sand Digger, a dramatization of Amelle River's novel by Dr. C. W. Buchanan, of this city. Quite an acceptable play has been concocted out of the story and Mr. Burroughs' characterization of the part of Sam Rose was one of the most distinguishing and enjoyable features. A splendid presentation of *The Girl with the Green Eyes* is promised for 24-25.

David Harum, as given by the Burbank forces, was well worth seeing and, not strange to relate, it seemed as if nearly every one had just about come to the same conclusion. John Burton's David was a capital bit of acting, as was the work of the entire co. *The Lily and the Prince* will be the offering week 23-24. Mr. Morasco, it is rumored, has purchased, together with Walter Jordan, the rights to *Ella*, and will leave the Western rights to Florence Roberts.

Harry D. Cottrell is due to arrive in Los Angeles and will immediately commence work upon a new play which will be produced at this house some time the coming fall.

Lots of thrillings under the guise of *A Midnight Escape* attracted large audiences at the Grand Opera House during week 17-22, and the members of the Ulrich co. certainly demonstrated how it was done to the utmost satisfaction. On the boards for next week is *A Modern*.

Dick Ferris and his co. are to return to the Auditorium in the early part of the fall with a lot of new "everything" some of which they tell us we have never seen before. Mr. Ferris is negotiating for an expensive home here in the City of the Angels—an abiding place, a tie that binds him to permanency. Thus we are assured of a good long season with Mr. and Mrs. Ferris each year.

The Mason has been glowing for the past two days, but will open in the first week of July with Maude Adams in her great success, *Peter Pan*.

Mr. Blackwood, manager of the Belasco Theatre, promptly discharged his union orchestra when they attempted to dictate wages, and it is only just to mention that the new leader, V. L. Scherzinger, is a superb violinist, well worth listening to for an entire evening, and his nonunion orchestra is per excellence.

DON W. CARLTON.

DENVER.

Ida Conquest Finishes Engagement—Mrs. Warren's Profession—Bijou Fernandez a Star.

At the Tabor June 17-22 Mrs. Warren's Profession drew fairly well. The men in the cast were disappointing actors. Lucille Stanford had a fine conception of the character of Virie and played it well. Rose Coghlan read her lines with telling effect.

Ida Conquest ended her four weeks' engagement as leading woman with the Bellows co. with a delightful portrayal in *The Second in Command*. The play was well staged and well cast, with the exception of the part of Lieutenant Walter Mannering, in which Hilda McAllister was seen at his worst. Edward Mackay was equally as poor as the Colonel, and Harrison Hunter was excellent as the Colonel's friend. One of the cleverest members of the co. is William E. Mack. Marion Abbott, Louise Galloway, Charles Roberts, and Charles Mylott added to the success of the performance. The Pretty Sisters of June will be given the week of 23-25, with Bijou Fernandez as the star.

Mrs. Mary Elitch-Long, the well loved owner of Elitch's Gardens, returned last week from an extended visit in Milwaukee.

The Circus Girl drew immense crowds to Manhattan Beach 18-22. *The Runaway Girl* will be the next bill.

At the Thilleries 23-25 the attraction at the Court, the Gotham Comedy Four, Stair and Harry Mitchell, Flora Deville, and James Hammon.

MARY ALKIRE BELL.

PORTLAND, ORE.

Viola Allen in Various Roles—San Francisco Opera Company—Teazy Weazy at the Babst.

The one theatrical event of importance this week was Viola Allen at the Babst June 17. A fine production and fine star, but poor houses, owing to a delayed train from California, which necessitated the cancellation of the opening night. Twelfth Night was the matinee offering and in the evening, Allen offered a special bill composed of scenes from *As You Like It*, *The School for Scandal*, *Romeo and Juliet*, and *The Merchant of Venice*. Not only did the star meet the requirements of the characters she portrayed, but the support was in no way lacking. Ethel Barrymore will be the next attraction at this house.

The Fortune Teller was the offering of the San Francisco Opera Co. for the week 17-22 and was well received. When Johnnie Comes Marching Home will be the last week's offering by this co. 24-25. Nance O'Neil is billed to play this house for several weeks in the near future.

At the Babst the Elva Musical co. presented *Teazy Weazy* 18-22, the principals in the co. being Frances Gray, Jessie Livingston, Helen Hartley, Jessie Brown, Fawn Conway, Tony West, J. W. Clifford, and Maurice Ross. Coste, and a splendid chorus of singing and dancing girls. The second and last of their engagement the bill will be *The Telephone Exchange*, 23-25, after which the Babst will probably be dark until the opening of the stock season in September.

During the week of 20-22 Portland inaugurated a festival to justify its name as the "Rose City," by holding a Rose Fiesta, which in connection with the yearly flower festival attracted visitors from the entire Northwest and made the special days, 20, Children's Day, and 21, Fiesta Day, notable and enjoyable occasions. Sanctioned by a general municipal dress of roses and magnificent decorations. A particularly beautiful display of roses was held at the Portland Hotel, one of the most beautiful buildings retained from the Lewis and Clark Expedition of 1805. It has been decided by municipal authorities and organizations to hold this Fiesta yearly and make it a function in establishing the fame and reputation of this city as the chief "Rose City" of the United States.

I note in the last letter from the Seattle correspondent that Seattle has a population of about 340,000. In this connection I desire to say that at the last census, previous to 1930, Seattle had a population of 100,000 more than Seattle, and inasmuch as our directory has as many names as Seattle, we should now have a population of about 350,000, with suburbs galore to boot from.

JOHN F. LOGAN.

SAN FRANCISCO.

Three Special Matinees by Mrs. Fiske—Maude Adams—Revivals by Stock Companies.

Mrs. Fiske and the Manhattan co. gave three special matinees of *The New York Idea* at the Colonial June 17-19 to good business. The curtain was rung up at 1:30 P.M. each day which gave the winner of last week's prize, a ticket to the matinee, an opportunity to attend who otherwise would not have been able to do so, owing to inadequate car service in consequence of the strike, that is still on.

The audience was enthusiastic.

Maude Adams, in the second week of her engagement at the Van Ness, played to good business 17-20. On 21 Peter Pan is to be held aside for a short time, when *Quality Street* will be revived. Ethel Barrymore is underwritten.

Old Heidelberg was given an excellent revival at the Alcazar 17-22, drawing big houses. Norman Le-tell was a convincing Prince Karl, and Daisy Loveland as Kathie was all that could be desired. John H. Maher's Dr. Jettison was a beautiful blend of sentiment and comedy, and Will E. Walling made consistent Lutz. Others worthy of mention were Harry Pullard, Ernest Glendonning, Fred J. Butler, Walter Bolasco, and Adelle Belgaris. The rendition of the German college scene by the student quartette was a feature of the production. The play was expertly mounted and costumes correct. Mrs. Leffingwell's Rites next week.

The Frerley offering for the second week of its engagement at the Novelties was *My New Car*, Tell, T. Daniel Frawley as Valentine and Walter Chase as the waiter were the dominant figures in the cast. The rest of the co. did as well as could be expected in a 15 minute play that had but one week's preparation.

A Lady of Quality 20.

The bill at the Davis 17-22 was *The Lost Paradise*, playing to fair business. Franklin Underwood in the leading role gave a finished performance, and Lucille Jewell made a charming Margaret Knowlton. Other parts were well filled by A. Bert Wessner, Joseph Dalley, Frances Siroon, Maude Odelle, and Lonnie Nelson. Next week Mrs. Warren's Profession.

The Girl from Paris, at the American, has proven a good drawing card. It finished its two weeks' run 22. The Broadway Review follows.

Secrets of the Police pleased the patrons of the Central 17-22. Berchel Mayall, who was a prime favorite with that class of theatregoers, showed the big fire, made his reappearance, and the attendance has increased correspondingly. Next week *A Woman of Fire*.

HARRY E. DE LAMAU.

LOUISVILLE.

Crowds Frequent the Parks—A Theatrical Man Likely to Become Mayor—Bachel.

The change in the weather has been of great benefit to the open air resorts, the White City and Fountains Park having large crowds in attendance during the afternoon and evenings.

The following people appear in the vaudeville bill at the Perry: Earl's Dance Band, Harry and Woody, Foster and Foster, Kramer and Belclair, and the Trio DeLaur. Fireworks, band concerts and an ideal roller rink are added features.

The White City is becoming very popular, offering a fine place to enjoy good entertainment. Fire show, and Professor Baumholder, with his manageria, and numerous amusement devices.

Kyri and his band are coming the week here inactive. Chini is made that a contract existed between the band and the White City management. A suit will be instituted by Mr. Kyri to straighten out the engagement.

James B. Camp is a majority possibility. Under a decision of the court all the municipal higher offices are declared vacant because of an alleged illegal election, and the Governor of the State has been given the appointing power. The general ex-manager would make a model Mayor, and has a strong backing.

The management of Fontaine Perry Park, featuring the newspaper boys recently, upon the completion of its new restaurant building. The occasion was a gala one and enjoyed by all.

A match game of billiards is announced for charity's sake between "Actors, managers and clubs." Among the players are Larry Gatto, Max and Ed Fluka, Morton Shaw, Carl Zoeller, Bob Nolan, and others.

Ed O. Bixley, Louisville's famous character actor and playwright, is spending the summer here with his family. It is a pleasure to mention that he is now considerably better and is able to resume his work.

The new electric trolley line, which is a big project, is a big project, and is a decided added attraction at this popular resort.

The summer concert of the Liederkreis Society was given June 25 on the East Garden at Seebach's. An excellent programme was rendered under the direction of A. Molencraft. The soloists were Mrs. William Cowen and Fred Lampe.

CHARLES D. CLARKE.

CLEVELAND.

Joseph F. Sheehan Inaugurates a Season of Opera—Lady of Lyons at the Euclid—Notes.

Met Factkeshur, who is developing into a caterer, on a large scale, of good things, in the amusement line, has furnished Cleveland with one of the best opera companies that has ever played a summer engagement here. In the Joseph F. Sheehan Opera co., which opened at the Coliseum (formerly Hallworth's Gardens) June 24-25. The initial opera was that old favorite, *Bohemia*. Glad, Joseph Sheehan, as Thaddeus, was in excellent voice, and he was accorded an enthusiastic greeting. Agnes Caine Brown was delightful in the role of Arline, and sang the well-known ballads in an artistic, pleasing manner. Ethel du Fre Houston made an artistic, pleasing manner. The chorus is a very large and efficient one, and the staging received credit on W. J. Wilson. Adolph Leisegang, as Musical Director, showed his ability. Mikado 1-4.

The Lady of Lyons was given a good presentation by the William Sheehan co. at the Euclid Garden Theatre June 24-25, and was appreciated by the large audience. Virginia 1-4.

The Livingstone Stock co. made their local debut at the Lyceum Theatre June 24-25, presenting *The Christian* and *The Play*. The leading role of John Sturm was assumed by a young actor of merit, who was ably assisted by Emma, a familiar, in the role of Gloria Quaple. The other promises to be a successful one. Out of the Fold 1-4.

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SALT LAKE CITY.
Ethel Barrymore—John C. Fisher's Company—Melodrama at the Grand—Rock Notes.

The Salt Lake Theatre had for the first half of the week John C. Fisher's (open co. in reputation. They opened in *Flamingo*, which, though well worn, has proved the best drawing card. The people of the m. are practically all new to us, and although they did good and creditable work, business was lighter after the first night. Possibly the title of *Flamingo* drew the business of the opening. The Silver Slipper, the Runaway Girl, and the Widow of the Hills were the other operas presented. George E. Mack, Julia Franz, Agnes Finley, and Gertrude Millington were each worthy of mention and were well received by the audience. The latter half of the week was filled by Ethel Barrymore in *Captain Jack*, in large and enthusiastic audiences. Business was to capacity in the better parts of the house. The supporting co. is very satisfactory. This marks the close of the season at the Salt Lake Theatre.

At the Grand Theatre Laura Frankland and her capable co. presented the real blood and thunder play, *In the Shadow of the Gallows*, entire week of June 17 to good business. Alfre De Lane, Louis Conaughy, James H. Morrison, and Kent Roworth were worthy of mention. Singing specialties were introduced between the acts by Mabel Livingston, who is clever.

The Lyric had an unusually good bill and did very good business. The Rivals, who are unique acrobats, proved extremely popular. Harry and Evans in *The Ruse* and the *Thin Red Line*, Ed Howell, Leon Le Chertier, Eugene Emmett, and Herbert's trained dogs. The latter are cleverly trained in the conventional ways.

The Orpheum Stock co. presented *The Henrietta* entire week of 17 to fair business. The cool weather has, like Dick Turpin, taken from the theatre to give to the theatre, and all the houses have done well.

At the Bon Ton Clyde Brothers, Coughlin and Baby, Rankin and Larkin, and Robert Brown. Good houses all the week.

C. R. JOHNSON.

KANSAS CITY.
Bands Popular at the Parks—Melbourne McDowell Opens a Rock Season—Notes.

Perelle and his band opened an engagement at Electric Park June 25 to one of the largest crowds of the season, the Melbourn Hall being crowded at both afternoon and evening concerts. The band scored a decided hit from the start and the engagement was due to be a record breaker. An excellent vaudeville bill in the German Village drew capacity crowds, while the many amusements offered all found ready favor.

Brooks and his Chicago Marine Band was the

SEATTLE.
Viola Allen in Twelfth Night—Law Dockstad—Continued Success of Earl Burgess—Notes.
At the Grand Law Dockstad's Minstrels June 19-20 (Seattle), the very best of the Seattle audience. Viola Allen in Twelfth Night 19-20 attracted large and enthusiastic audiences, which High School and University students were well represented. The play was well received in a first-class manner.
At the same time, Earl Burgess in various roles, including Captain Jack, played to great success.
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PROVIDENCE.

Albee Company in a Balance Success Melodrama at the Empire—The Parks in Full Swing.

The Darling of the Gods, given at Keith's June 20-21, proved to be one of the biggest productions of the season and quite the most ambitious effort the Albee Stock co. has ever made. In addition to the play being given at Keith's, the Albee Stock co. has a second production of the same play at the Empire. The original production and the new one are both very successful. The play was well received with much enthusiasm by large houses. His Hilarious Humorous 1-4.
The old romantic melodrama, Darkest Russia, was the offering at the Empire 20-21 and drew good houses. Kathryn Fennell did creditable work in the role of Lila Marvick. Men and Women 1-4.
The stock co. at the Empire closed its season 22 and the house will be dark for the summer. The Albee Stock co. will next present Gordon's Fodder.
Rocky Point, Crescent Park, Vanity Fair, and Boy-don'ts are now open and in full swing for the summer, and a varied list of attractions is offered. The Albee Stock co. is given at Rocky Point by the Imperial Band, at Crescent Park by Brigham's Orchestra, and at Vanity Fair by the Springfield Brass Band. Other features at Vanity Fair are the Knickerbocker strip, Fighting the Flames, and an outdoor show by the Fire Kings. Toledo and Price, Pango and Leo, and Tanna the Oriental.
HOWARD C. RIPLEY.

SPRINGFIELD, MASS.

The Climbers and The Private Secretary Produced—Warm Weather Closes the Gilmore—Notes.

The Hunter-Bradford Players picked out, unknown to the first hot week of the summer to present The Climbers. The play calls for a winter scene with furs and overcoats, and a snowstorm. All of these were put on in spite of the 80 degree weather. The Gilmore closed the season 22 and the house will be dark for the summer. The Albee Stock co. will next present Gordon's Fodder.
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HOWARD C. RIPLEY.

MINNEAPOLIS.

A New Play Produced—The Lyceum Stock Company in Melodrama—The Season Ended.

The Half Breed, a new play by Harry D. Gottrell and Oliver Moroson, is the Lyceum Stock co.'s offering at the Metropolitan 20-21. The play is a melodrama with a strong western flavor, and although not always congruous or even sane, The Half Breed seems to be what people want in hot weather, and the box-office receipts this week are eloquent proof of that fact. The Lyceum Stock co. has been playing The Half Breed since its opening, and it has been a success. The play is a melodrama with a strong western flavor, and although not always congruous or even sane, The Half Breed seems to be what people want in hot weather, and the box-office receipts this week are eloquent proof of that fact.
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BUFFALO.

Two Stock Companies in Well-Known Plays—A Local Theatrical Man Buried—Notes.

The local Dramatic Stock co. offered The Girl and the Judge week of June 17 to the usual capacity business. This proved to be one of the most delightful plays so far presented by this excellent organization and each member appeared to advantage.
The always popular Earl Burgess was given a sensational arrival by Mildred Holland and her co. at the Lyric week 24 to the banner business of their engagement. Miss Holland portrayed the parts of Lady Isabel and Madame Vine excellently. The work of the Lyric Stock co. stood out prominently.
The many friends of Thomas G. O'Brien, secretary of the Shaw Amusement Co., of this city, will be shocked to hear of his death, which occurred 23 after a long illness. The funeral took place 24 and was very largely attended. Many hundreds of condolence were sent from hundreds to the profession.
Joseph Manning, the past season in vaudeville with Lester and Manning presenting The Little Impudent, is in town visiting relatives.
Guy Thomas, last season with the Chamman co., is back for the season, having closed with the same co. for next season.
F. T. O'CONNOR.

MONTREAL.

Closing Week of Stock Company—Dorland and Schaner Parks—Notes.

For the last week of a very satisfactory season the Dorland Stock co. at the Dorland, presented The Girl and the Judge June 24. The play, while conventional, has a good deal of heart interest and was well acted. John E. Kelly did good work as the character of Woodson. Dorland's only gave a sympathetic performance of his daughter, Edith. Thomas Irwin, Edgar Morris, and Abbot Worley did capable work. Robert Gifford was a satisfactory hero, and Dorland and Schaner made the most of the parts allotted to them. The theatre closed for the season 25, reopening Aug. 25.
The Dorland Stock co. is retained for a third week at Schaner Park. There are a number of other excellent features in the bill. The Dorland Stock co. is retained for a third week at Schaner Park. There are a number of other excellent features in the bill.
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INDIANAPOLIS.

Warm Weather Shortens the Season—The Parks in Full Blast—A Roof Garden Opened.

Although another week of the Harder-Hall Stock co. was announced for June 24-25, the season closed 22 owing to the hot weather. The theatre closed for the season 25, reopening Aug. 25.
The Dorland Stock co. is retained for a third week at Schaner Park. There are a number of other excellent features in the bill. The Dorland Stock co. is retained for a third week at Schaner Park. There are a number of other excellent features in the bill.
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OMAHA.

The Season Almost Finished—Prospects of a New Theatre—Notes.

The week of June 23 is the last of the season for the Burwood Stock co. They are giving a first-class presentation of The Little Minister at the Regent, and special credit is due the stage-management, as well as to the efficient and quiet work of George Arpke in the title-role.
Mark Klay, who was in town recently, stated that he will build a new theatre at Seventeenth and Huron streets, opposite the Regent.
J. R. KINGWALT.

TOLEDO.

Only the Casino Open—Warm Weather Closes the Theatres—Farm Park Popular.

The Belle of New York, with Elizabeth Price in the lead, was the Casino attraction week 22. Miss Price was very fascinating in the role of the girl, and the supporting co. was exceptionally good. Business, as usual, was fine.
Farm Park, with its vaudeville attractions, is now the popular resort.
C. M. EDSON.

LETTER LIST.

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Clark, Lois F., Bernice Childs, Mrs. C. J. Cusack, Stella Carl, Leslie Curtis, Mrs. G. N. Carleton, Edith J. Cochrane, Gertrude Clay, Edith Guy, Bertha Garland, Amy Gordon, Pauline Gorman, Viola Gillette, Emira Gordon, Edith Groveland.
Hill, Phoebe, B. A. Howard, Gladys Hansen, Flo-rose Hope, Dorothy Hunting, Kay C. Hedron, Arlene Hackett, Mrs. Jack C. Hickey, Letty Holmes, Florence C. Hamilton, Emily Hope.
Irving, Vera.
Jordan, Rose, Elizabeth Jamison, Ellen James, Marion Jones, Mrs. F. C. Jones.
Kirk, Della, Blanche King, Mollie Kelly, Emma Krause, Dorothy Kellam, Mattie Keene, Louisa Kersa.
Lucas, Claudia, Lillian Lee, Georgia Lawrence, Eva Loppin, Lucille Loefer, Mrs. H. L. Lawrence, Fannie V. Lewis, Ethel Leaver, Hansi Lowrey, Margaret Lawson, Mary Lewis, Harriett Leavitt, Jennie Linn.
Moore, Elsie, Mabelle Marlowe, Margaret Merriman, Laura Snyder Moore, Gypsy A. Martin, Isabelle Myers, Ora C. Myers, Corinne Mayo, Annella Menzel, Mabel Merdiant, Marion Mosley, Minnie Merta, Grace Mears, Edith Miller, Jessie McCoy, Lida McMillan, Anna McNaughton.
Nordica, Lillian, Helene Nelson, Mrs. U. P. Newcomb, Mattie Nichols.
Oja, Milla P., Myrtle E. Omenent.
Padden, Sarah, Pauline Pettibone, Anna Plum, Alexandra Phillips, Laura Palmer, Minnie Palmer, Kate Pettit, Grace Pickett, Mrs. E. W. Patton, Alice Patten, Mrs. E. E. Patten, Ida F. Patton.
Rice, Freda, Lillian Rhodes, Helen Rutledge, Mrs. Chas. Riedel, Mrs. Jno. Ransome, Marie Radcliffe, Phyllis Rankin, Dorothy Rosemore, Katherine Raynor, Emily Rigi, Katharine Raynor, Marion Roth, Louise Rutter, Margaret Rumbough, Theresa Rullin, Sheridan.
Stoddard, Belle, Gertrude Stett, Verne R. Sheridan, John C. Swartz, Alice Storer, Adah Sherman, Donna Seymour, Vaughn Sargent, Hazel K. Sanger, Marie E. Sutter, Harriet Salisbury, Katharine Stanton, Winnie A. Starnam, Blanche Sharp, Norma Stanfield, Ella Smith, Frances Starr.
Tannerhill, Mattie T., Alice Thurgate, Marie Terry, Nellie Thora, Edith Talbot, May Ten Brock, Clara Thropp, Mrs. N. E. Tucker, Julia Tobias, Maud Turner, Emma Tansey, Joska Tyree.
Vaughan, Evelyn, Alice Vesale, Theresa Van Brunt, Mattie Van Buren.
Ward, Rosa W., Estelle Wentworth, Margaret Wechert, Edna Woods, Bonnie Walker, Bonnie Woods, May Wallace, Elsie Warner, Claudia White, Lou Williams, Gertrude Webster, Beulah Watson.
Zada, All.

MEN.

Allegier, Rob't. Will R. Antield, Jno. Arthur, Jas. A. Armstrong, Jr., Hank Adams, Wm. B. Abele, Leon Allen.
Beasley, A. Byron, Walter S. Brower, Bob Barton, J. Harry Benning, Dan Burke, W. H. Black, Jno. Barrett, Luther C. Boyer, Elmer Buffman, Sam'l Barnes, J. Beindorf, W. Francis Burke, Rob't. Bercher, J. Carroll Barrymore, Chas. Bacon, H. D. Blahomere, Eric Blend, Billy Boyle, Jno. Beck, Herb't Budd, Frank L. Bixey, D. L. Boone, C. A. Burke.
Craig, Chas., Wm. C. Cameron, Harold E. Cornell, Morris Cherkovsky, Garrett P. Campbell, Lee Childers, Frank Collins, Wm. F. Connor, Sam Collins, Chas. Carlin, David Conner, H. G. Carlton, John C. Caven, Dan Collier, Calvin Campbell, Harry Carvill, J. C. Cheviot, Edmund Carroll, Harry Corbett.
Danby, Sherman, Chas. Deland, Frank Dupree, Eddie Dunn, Arthur Dunlap, Dan Barry, De-laney, C. E. Dewey, J. W. Dorie, Geo. Dupree, Arthur Donaldson, Frank De Vernon, Edmond Deane, Victor De Loy, Hal Davis, Campbell Donald.
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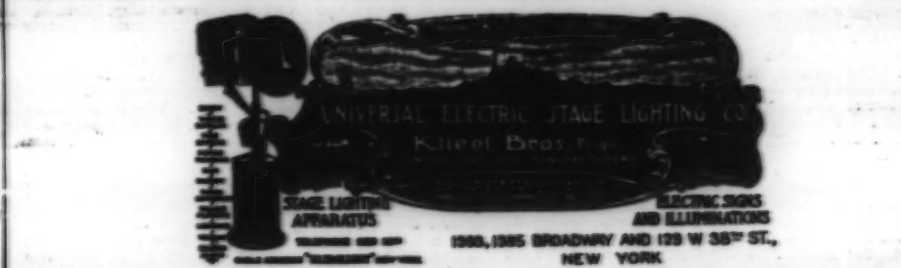
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James, Alf. K., Jno. Jack, Martin Julian, Bowman Johnston.
Kellard, Ralph, Jno. T. Kelly, F. Mostyn Kelly, Harrison King, Billy Kennedy, W. D. Kruger, G. C. Knapp, Rex L. Kinsden.
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Nelson, Arthur, E. F. Nagle, Bobby Newcomb, Geo. Neville, W. Newell, Hale Norcross.
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Stafford, Harry, Leo St. Elmo, Jno. T. Sullivan, F. J. Short, Ernest Shuter, Chas. Strizman, Arthur Seymour, W. Smith, C. R. E. Selig, J. Sharn, W. V. Strins, Sol. Schwartz, Carlisle Shelby, David Schell, H. S. Shufford, Geo. Sydenham, Chas. Sherran, Jno. Sullivan, J. Robertson Smiley, Russell Snood, E. J. Shinn, Milton G. Smith.
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Wood, Arthur L., Ernest E. Warham, E. L. Woodman, W. Whitman, Wm. Walter, Frank Watson, Jan. Wilson, Geo. E. Warren, Chas. J. Wilson, Jan. A. Wood, Karl L. Way, Stanley G. Wood, Walter C. Willard, White Whittlesey.
Young, Sydney G., Jas. Young, Frank Young.
Zeato, and King.

REGISTERED MATTER.

Clara Paullet, Mrs. M. B. Reid, Sidney McCarty, A. J. Morrison, F. A. Demarest, D. H. Hunt.

DATES AHEAD.

Received too late for classification.

AROUND THE CORNER GIRLS: Philadelphia, Pa., July 1-4.

BENNETT'S BIG SHOW (B. Bennett, mgr.): Leeds, N. D., July 1-3. Bottineau 4-6. Antlers 8-10. Winthrop, S. D., 11-12.

OPERAID BROTHERS' STOCK (Cleveland Bros., mgrs.): Hamblet, Mo., June 24-July 6. Moberty July 8-30.

ENGLISH GAIETY GIRLS: Boston, Mass., July 1-4. HAGENBUCK AND WALLACE'S SHOWS: Cleveland, O., July 8.

HENDERSON STOCK (W. J. and E. R. Henderson, mgrs.): Hampton, Va., July 1-4.

HERBERT VICTOR AND BAND: Philadelphia, Pa., July 6-Indefinite.

SEA-W ENGLISH OPERA: Philadelphia, Pa.—Indefinite.

THE MIKADO: Chicago, Ill., July 1-4.

THE VOLUNTEER ORGANIST: Chicago, Ill.—Indefinite.

WARRIOR COMEDY (Ben R. Warner, mgr.): Clear Lake, Ia., July 1-12.

ARENA.

WILLIAMSPORT, PA.—Hagenbeck and Wallace's Circus exhibited here 24.

ANNAPOLIS, MD.—Van Amburg's Circus 14 to 18. R. O. for both performances; good business.

WATERTOWN, N. Y.—Cole Brothers' Circus 18 to big crowds.

WOOSTER, O.—Ringling Brothers' Circus will exhibit here July 3.

WATERLOO, ILL.—John Robinson's Circus exhibited here 12 and pleased good business. Barnum and Bailey's Circus due here Aug. 12.

HERKIMER, N. Y.—Ed Simpson's New Sensation Show 10-15 played to fair business. Washburn's Trained Animal Show 12; good business. Ringling's billed for 25.

ALBERT LEA, MINN.—John Robinson's Circus exhibited here 7 to good business; very good circus.

SYDNEY, CAN.—Hargreaves' Circus 1 to crowded tents; performance ordinary.

JERSEY CITY, N. J.—Hallenbeck's Menagerie and Wallace Brothers' Circus (combined) drew three times the tent capacity 17. Show good.

RANGOR, ME.—Walter Robinson's Circus is billed to appear here 25.

CHATHAM, ONT., CAN.—Forepaugh and Sells Brothers' Circus exhibited here 18, and delighted capacity.

GLENS FALLS, N. Y.—Cole Brothers' Shows due here 27. Forepaugh and Sells' Circus Aug. 8.

ADRIAN, MICH.—On account of the very wet grounds the Barnum and Bailey Shows canceled their date of 15.

JAMESTOWN, N. Y.—Ringling Brothers' Circus due here 25.

CHANNERSBURG, PA.—Lowery Brothers' Circus exhibited here 2; pleasing good business.

ALBANY, N. Y.—Buffalo Bill's Wild West 14; had favorable weather and played to full capacity of canvas. Ringling Brothers' Circus come 24.

FALL RIVER, MASS.—Buffalo Bill's Wild West June 26; matinee and night; a very interesting performance, which was thoroughly enjoyed by large attendance; the Battle of Summit Hill and the thrilling train hold up being the special features.

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Kelly and Kent, Louise Arnet and Co., Great Christy and Co., Goforth and Doyle, Redded and Hadley, Granville and Mack, Special Attractions—Dora Kenton, Jno. Francis and Co., Kane, Venturiquist, Mlle. Wistana, Sadie O'Neill, Frank Dunn, Travelgraph-Vitagraph.

HOLTON, KAN.—John Robinson's Circus exhibited here June 29.

EAST ST. LOUIS, ILL.—Ringling Brothers' Circus due here 13.

CROOKSTON, MINN.—Barnum and Bailey due here 20.

HERKIMER, N. Y.—Ringling Brothers' Circus June 25; good business; best circus that has ever shown here.

RANGOR, ME.—Walter Robinson's Circus June 20 had two good and highly pleased audiences, although there was a heavy rainstorm in the afternoon. Forepaugh and Sells' Circus due here 8.

GREENEY, COLO.—Sells' Floto Circus exhibited here June 26; good business.

WOODSTOCK, ONT., CAN.—Sells Brothers and Adam Forepaugh Circus June 29 delighted full tents.

WILLIAMSPORT, PA.—Hagenbeck and Wallace Show June 24; re-rented 142 business by heavy storm; all well pleased.

THE VAUDEVILLE STAGE

THE ASKWITH AWARD.

DISTINGUISHED ARBITRATOR SETTLES IMPORTANT QUESTIONS AFFECTING MUSIC HALL ARTISTS.

Managers, Performers and Others Have Their Differences Adjusted—The Barring Clause Carefully Considered—Pay for Extra Matinees—Provision Made for Settling Future Disputes—No Appeal from Askwith Award Before 1912.

Ever since the differences that arose prior to and during the great music hall strike in England several months ago were referred to George Askwith, the noted London barrister, for adjustment, the people concerned (everybody connected with the music halls) have impatiently awaited the document that would settle the whole matter. The award was made public on June 15, and has caused no end of discussion.

Mr. Askwith held twenty-three formal sittings, and heard evidence from more than one hundred witnesses, and besides had a number of conferences with representatives of both sides. After weighing the matters at issue very carefully he rendered his decision.

The first important clause in the award concerns existing contracts. Where such contracts contain clauses providing that the management may transfer artists to any other theatre owned, controlled or associated with the management, such transfer may be made with the consent of the artist, such consent not to be unreasonably withheld. If such transfer is made in the provinces reasonable expenses shall be allowed.

In contracts containing a clause providing for the extension of an engagement at the option of the management, the artist is bound to agree to such extension, and must perform at such theatres and on such dates as the management may direct.

Where clauses are inserted in a contract by which the management may close any of the theatres to which the contract applies, no salary shall be payable on any day on which the artist shall not perform in consequence of such closure. This rule also applies to the closing of theatres for periods of national mourning, fire, epidemic, strikes, lockouts, disputes with employees or by order of the local authorities. No salary shall be paid any artist for performances missed through illness or his own fault or for days upon which the theatre may be closed for repairs, decorations or for any other reason deemed adequate by the management, provided that two months' previous notice has been given to the artist.

Where clauses are inserted providing that the artist shall when so required by the management appear at all matinees weekly without the payment of any additional remuneration, artists shall in future only be called upon to perform at such matinees as were the usual weekly practice at the time the contract was made. Any additional matinee shall be paid for at the rate of one-seventh of the salary in one show a night houses and one-twelfth in two shows a night houses.

The ruling on clauses referring to the time at which artists are to appear on a programme is to the effect that in future the management shall notify the artist as to the time that he is to appear, and may change the time on or before Friday of the week previous to the performance, but not later, unless the time can be changed without unreasonable interference with the time arranged for the artist at any other theatre.

As to Future Contracts and Barring.

Under contracts to be made in the future all matinees are to be paid for at the rate of one-seventh of the weekly salary in one show a night houses and one-twelfth in two shows a night houses for each matinee.

The custom of barring has been carefully considered by Mr. Askwith. His decision on the matter is as follows:

(a) The barring of theatres of varieties for a period after the termination of any engagement, except for not more than two weeks after the termination of an engagement in provincial towns, is abolished.

(b) In contracts made by management for the performance of an artist, either with or without an option to renew, at a West End theatre of varieties—i. e., a theatre situated within a radius of one mile from Charing Cross on the northern bank of the Thames, to the entire exclusion of any other theatre of varieties, the terms and conditions, including extension and re-engagement, shall be such as may be agreed between the parties.

If a management shall contract with an artist for an engagement of at least £40 per week, the artist, by consenting to perform concurrently at two theatres either (1) both, now open, in the West End, both now open, such contract may include conditions that the artist can be barred from performing at other theatres not making such contracts and situated within a radius of four miles from Charing Cross and (or) within a radius of two miles from the outside theatre specified in the contract, for a period of nine months prior to the performance of the artist, and from theatres giving exclusive contracts and situated within the said radius of four miles and (or) within a radius of two miles from the outside theatre specified in the contract for a period of eight months prior to the performance.

(c) In contracts made by management for the performance of an artist, either with or without an option to renew, at a theatre outside the West End but within the Metropolitan Police District, to the entire exclusion of any other theatre of varieties, the terms and conditions shall be such as may be agreed between the parties, except that no artist shall be barred prior to appearance beyond a radius of two miles nor within such radius of two miles nor within such radius for a longer period than fifteen months.

(d) In all other contracts made by management for the performance of an artist within the Metropolitan Police District the terms and conditions shall be such as may be agreed between the parties, except that as to contracts made for performance at theatres of varieties situated within the West End no artist shall be barred prior to appearance (a) beyond a radius of one mile nor (b) within such radius for a longer period than four months, and as to contracts made for performance at theatres of varieties situated outside the West End no artist shall be barred prior to appearance (a) beyond a radius of two miles nor (b) within such radius for a longer period than eight months.

(e) In contracts made by a management for the performance of an artist in the provinces—i. e., outside the Metropolitan Police District, the terms and conditions shall be such as may be agreed between the parties, provided that no artist shall be barred from performing prior to appearance (a) beyond a radius of 10 miles nor (b) within such radius for a longer period than fifteen months, except that no town shall be barred which has a population of more than 70,000 inhabitants (according to the A. B. C. Railway Guide), and is situated beyond a radius of six miles.

(f) In the contracts mentioned in the above subsections, excepting subsection (e), if the period between the date of the contract and the performance exceeds the period of bar the management may insert a provision in the said contract requiring the artist during such period of bar before accepting an engagement at another theatre within the barred area to offer his services to the management on the terms mentioned in the said contract, and thereupon the management shall accept such offer in writing and specify the theatre for the performance within a week, or be deemed to have refused the same.

(g) Artist includes troupe, company, partnership, or other combination of two or more performers, and the word theatre, when used in relation to barring clauses, shall be deemed to include theatres, theatres of varieties, music halls, clubs, concerts, or other places of entertainment.

Future Disputes.

In the event of any dispute arising hereafter, no strike or stoppage of work shall take place,

and if any change be desired in the conditions of the award notice must be given six months in advance by managers or artists. Nobody will be entitled to serve such notice before January, 1912. The award further provides for the manner in which disputes shall be settled after that date.

The model form of contract drawn by Mr. Askwith, with the rules and regulations attached to it, will be published in *This Mirror* next week.

K. AND P.'S UNION SQUARE.

Dixey Needs a Good Programme—Al. H. Weston—Harry and Kate Jackson and Others.

Henry E. Dixey was the star of an excellent Summer bill that drew good houses. He offered the sketch, David Garrick, in which he does admirably well. Marie Nordstrom is the "company," and she shows some improvement in her acting. Her role does not call for much ability and she is quite equal to the demands made upon her. Breezy, bright and amusing is The New Reporter, as presented by Al. H. Weston and his assistants, Beale Little, John S. King, Irene Young and Charles Van. There is not a dull moment from start to stop, and the audience has scarcely time to recover from one good laugh before another one is under way. Plain, old-fashioned fun is the keynote of Harry and Kate Jackson's skit, His Day Off, and it was so well liked early in the week that the Jacksons were moved down to the place usually given the hearers. John P. Clark had a little good-natured fun with the people in the front rows, but the victims did not seem to mind. Fredo and Dare, with a catch phrase and some musical instruments, with humorous remarks thrown in for good measure, were entertaining. Mildred Flora aired her voice in song and danced some crude steps. She also inflicted one of those awful recitations that introduce the names of fifty or sixty plays. This one was slightly ancient, as it contains the names of several plays that have been said on the shelf forever. However, Walter and Crocker, the "Three Rubies," were skilful and agile; the Grace Tempest Trio, including Eddie Parks; and George Richter, offered refined songs and dances; Archer and Crocker tumbled into favor. Harrington and Lester presented an act involving some skilful finger whistling and piano playing, and the motion picture man displayed "Arctic Hunting" and "Palmistry." The acts of Mary Ann Brown and Walsh, Lynch and Company and Gus Edwards' Blonde Typewriters, with Others, are reviewed elsewhere.

PASTOR'S.

The Five Sullys in a Fallen Hero and Gaston and Greene Are Favorites.

The Five Sullys, father, mother, daughter and two sons, were the extra attraction, in A Fallen Hero. The boys are clever little chaps, and both will make good comedians some day. Estelle is a bright girl, and Mr. and Mrs. Sully are content to shine in the background that their offspring may have every opportunity. The youngest of the family, a baby about fifteen months old, is allowed to run across the stage at matinees, and knows already how to throw a tiny kiss to the audience. Billy Gaston and Ethel Greene have a neat, snappy turn that goes extremely well. Mr. Gaston never slights his dancing, even in the warmest weather, and Miss Greene has a most agreeable way of singing a song. Eddie Hayes and Mona Wynne carry their own set of dancing slats, which is large enough to give them ample room. They are both very nimble, and the way Mr. Hayes manipulates his pedal extremities is a treat. Somers and Law pleased with their singing. They should sing more and talk less, and their success will increase in proportion. Smith and Baker are a jolly pair of hard workers and won several good laughs. The Gayety Quartette, composed of Edward Wright, James Brennan, Harry Waltjen and Ruth Mildred, make a fine, big noise when they sing. It is generally harmonious noise, however, and is pleasant to listen to. They were especially successful with "Crocodile Isle." The lemons lights, that shone with more or less brilliancy, were Huey Wally and Edill, eccentric dancers. Ned Fitzgibbon, violinist; Jack and Gilda Cannon, comedy duo, and the Poloff Sisters, who do a neat character dancing turn. Milton and Dolly Nobles, in Fads and Fancies, were the headliners, and their work is reviewed in another column.

K. AND P.'S 125TH STREET.

Paul McAllister in The Littlest Girl—The Marco Twins, Clifford and Burke and Others Score.

Paul McAllister for the third week of his engagement offered The Littlest Girl, Robert Hilliard's dramatization of Richard Harding Davis' story, "Her First Appearance." Mr. Hilliard has been seen in this play so often and has made the part of Van Bibber so entirely his own that it would be next to impossible for any other actor to play it with the same measure of success. The play is very quiet and very talky, and requires deft handling, and though Mr. McAllister and his assisting company did fairly well with it, the sketch seemed to lack something. However, the majority of Mr. McAllister's admirers enjoyed it, and he was given any number of curtain calls. George Seybolt played Mr. Carruthers, George Murtagh was the servant and Lizzie Conlister had the silent but important part of the child. The Marco Twins kept the house in roars for fifteen minutes with their extravagantly grotesque antics. The taller Marco is a wonder when it comes to contortion work, and his dwarf companion can stand a deal of knocking around. Clifford and Burke came on right after The Littlest Girl, and were received with open arms, as their quips, songs and dances helped to dispel the feeling of depression caused by the play. Cariotta, in her thrilling loop specialty; Hammond and Forester, with comedy and singing, and an Indian song and dance; the Martin Brothers, expert xylophonists, and the pictures were the other numbers. Gus Edwards' Blonde Typewriters and Jane Elton and company are reviewed in another column.

MASAUD HAS TRYING EXPERIENCE.

William Masaud, manager of the Alhambra Theatre, went through an experience last week that he would not care to have repeated. He owns a naphtha launch, called the Capisole, and sails it on Jamaica Bay. Masaud and his wife left Bergen Beach on Sunday morning at eleven o'clock, and had been out about an hour when a dense fog settled over the bay. Masaud lost his bearings, and the launch, after drifting about for a long time, finally settled on the meadows back of Barren Island. When the fog lifted and Masaud was able to take his bearings he could not move the boat, as the supply of gasoline had given out. The boat was a great distance from any habitation and out of the track of passing vessels, and Mr. and Mrs. Masaud were desperate, as they had no food on board. They finally fell into a stupor in the bottom of the boat at daylight on Monday morning. Late on Monday night they were discovered by the captain of the Bergen Beach-Canarsie launch *Helem* and Frank McAvoy, and were hurried with all speed to Bergen Beach. Both were unconscious and were revived with great difficulty.

TWENTY-THIRD STREET.

Eva Tanguay, the Irresponsible—Winona Winter Reappears—May Tully Is Clever.

Three of the most promising young women on the American stage to-day were grouped together in one bill, and it is needless to say that the patrons enjoyed a treat such as is rarely afforded, even in these days of big programmes. Eva Tanguay, she of the dimpled smile and the nimble feet and the extremely active body, led the list and swept everything before her with her breezy, dope-dispelling personality. The depressing weather was no bar to Miss Tanguay's effectiveness, and she bubbled good humor as a mountain spring bubbles water in April. May Tully, the protégée of Manager Harry Leonhardt, came back to the house in which she scored her first success, and was accorded a very hearty welcome. She appeared in Matthew White's little play, Stop, Look and Listen, and compelled attention by the force and versatility of her efforts. It only remains for some really shrewd manager to "discover" Miss Tully, when she will be heralded as one of the very few actresses with talent out of the ordinary. She was assisted by Jane Gilbert and Frank Robinson. Winona Gordon Winter, who has been in The Little Cherub during the past season, came back to vaudeville for a brief period. She is billed as "The Little Cheer-up Girl," and lived up to the billing by delighting everybody with her original rendition of "The Message of the Eyes" and "The Teddy Girl," with a little first-class ventriloquism to wind up her specialty. Miss Winter's great charm lies in her youth and good looks, but in addition to these qualifications she is clever and artistic. B. A. Rolfe's Ye Colonial Septette were as pleasing as their name, and immediately favored. Most of popular sort played on odd instruments, coupled with a lot of good comedy, helped to win encores for Charles F. Semon. The Chadwick Trio, Bellong Brothers, Wise and Milton and the motion pictures rounded out the bill.

HAMMERSTEIN'S PARADISE GARDENS.

Sober Sus, the Woman Who Cannot Laugh, Seen for the First Time.

The widely advertised Sober Sus made her first appearance here last week and as a freak created some amusement. She is a young colored woman who sees no joy in life, and the management has a standing offer of \$100 in gold to any one who can make her even smile. She sat on a platform and was made a target for a lot of alleged humor, but she remained imperturbable, even when two of the Camille Trio fell into the miniature lake near which she sat. The antics of Rice and Prevost had no effect upon her, and even Louis Mann's choicest dialect, with accompanying facial expressions, failed to interest her. Lind, the female impersonator, headed the regular bill and was well received. Barnoid's dogs and monkeys, Collins and Hart, Rice and Prevost and the rest of the permanent attractions scored as usual.

NEW MAJESTIC IN ST. PAUL.

The new Majestic Theatre in St. Paul, which is being built on the site of the old Orpheum, is fast approaching completion, and will be ready for opening in August. Only three of the walls of the old house have been used, the rest of the building being entirely new. D. J. Bondy, the builder, has taken a lease of the property for fifteen years, and is expending \$50,000 to give St. Paul a popular priced vaudeville house of which the city will be proud. There will be only one balcony, and the house will have a seating capacity of 1,000. Every conceivable precaution has been taken to make the building fireproof, and in case of a panic, in addition to the side exits, the entire front of the house can be thrown open. One of the novel features will be the dressing rooms, which will give performers a shock. They are to be decorated in ivory and gold, and the plate glass mirrors will be framed in mahogany. The mahogany chairs will be upholstered. Hot and cold water will flow in every room, and there will be shower baths on the stage for the immediate use of acrobats or other performers who are subject to unusual physical exertion. Mr. Bondy, while interested in other theatres, intends to remain in St. Paul for at least a year to see that the house is properly established.

FINE BENEFIT FOR ACTORS' FUND.

W. H. Hamilton managed a highly successful benefit for the Actors' Fund at Frick Lyceum in Red Bank, N. J., a few evenings ago. After the slight expenses were paid there was a balance of over \$400, which was promptly forwarded to the Fund office. Most of the performers who gave their services are residents of Red Bank and Fairview, and their friends turned out in large numbers. Oliver Doud Byron made an address, which was followed by a programme including Nelson, Milledge and Lockwood, Lambert, Scott, Welsh, Emil Subers, and Diana, the dancer. The performance concluded with the old farce, A Judge for a Day, with a cast including Daniel Gracy, Barry Maxwell, William Halliday, Charles Nelson, Lester Pike, Frank Evans, Charles Weston, and Mamie Milledge. As a grand wind-up to the farce Maggie Cline sang "Throw Him Down, St. Cloud," and the "prugs" and farcunists on the stage were smashed to smithereens by the company, all of which helped to make Miss Cline's effort the hit of the evening.

MANAGERS AFTER WILLS.

Broadhurst and Currie last week through their attorneys in Pittsburgh, filed a bill in equity against Louis M. Wills, known on the stage as Nat M. Wills, and Harry Davis, manager of the Grand Opera House, asking for an injunction to restrain Wills from appearing at the Grand and to force him to fill a contract with the plaintiffs. It was alleged that Wills broke his contract with Broadhurst and Currie by appearing in vaudeville. The plaintiffs' bill recites that in April, 1922, Wills signed a contract to star under their management for five years, with an option for an additional five years, with an option to receive \$150 per week and 10 per cent. of the profits. The plaintiffs allege that they have expended over \$40,000 to popularize Wills, and ask that he be compelled to live up to his contract, as he has been booked for next season.

PRESS ELDRIDGE, JR. MARRIED.

On Saturday evening, June 22, at the home of the bride's parents, in Yonkers, Press Eldridge, Jr., son of Press Eldridge and Louise Sanford, was married to Caroline Vorhis. The groom is a grandson of the late "Aunt Louisa" Eldridge. Among the guests were Mrs. Eldridge, mother of the groom; Little Eldridge-Ryan, Josephine Howard, Howard Eldridge-Ryan, Mrs. W. C. Dormin and many other people connected with the profession.

NEW BURLESQUE HOUSE IN BROOKLYN.

The Empire Circuit Company has purchased a plot 150 x 125 feet at Flatbush Avenue and State Street, Brooklyn, on which a theatre to be devoted to burlesque will be built. It will cost about \$105,000 and will be strictly modern in every way. The Empire Company is now building a house at Ralph Avenue and Quincy Street, and in this way will serve those who like burlesque at both ends of the borough.

NEW VAUDEVILLE ACTS.

A VARIETY OF LITTLE PLAYS HAVE THEIR INITIAL METROPOLITAN PERFORMANCES.

Milton and Dolly Nobles, Mary Ann Brown, Walsh, Lynch and Company, Jane Elton and Company and Gus Edwards' Blonde Typewriters, with Others, Seen in New Vehicles.

A number of new vehicles for vaudeville were seen in the New York houses devoted to that form of entertainment last week. Reviews of various acts follow:

Fads and Fancies.

Milton and Dolly Nobles have been in the vaudeville field for several years, and at intervals Mr. Nobles has offered the public new sketches from his own prolific pen. His latest, a farce called Fads and Fancies, was the principal feature of the bill at Pastor's last week. On Tuesday afternoon it ran over thirty minutes, but Mr. Nobles is skilful at pruning and improving, and when he makes the necessary changes he will have a good vehicle. The story of Fads and Fancies is very simple and built on familiar lines. The principal character is a reporter, Tom Knowall, who forces his way into the home of Jefferson Potter, a banker who is interested in clean politics. Potter and Knowall have a long chat on the newspaper question, and later Knowall meets Potter's daughter, Rose, whom he mistakes for a servant, and the usual line of talk occurs between them. At the end of the play Knowall finds out his mistake and leaves the house in a hurry. An Irish servant girl with a taste for poetry adds some extra amusement. While the dialogue is well written, it is a bit stilted at times, and there are many bits of subtle humor that quite escaped the Pastor patrons. A little more action would not be out of place, and this can easily be supplied. The farce was cleverly played. Mr. Nobles as Knowall was as dryly humorous as ever, Mrs. Nobles as Rose was charming, and Edward A. Locke was the old banker to the life. The rich brogue of St. George Hussey fitted the character of Mary Ann Cahoe to perfection.

A Rural Play in Little.

Unheralded by any preliminary booming, Billy Walsh and Frank E. Lynch, assisted by Frances Hooper, slipped into the Union Square last week with a "melodramatic comedy" called *Huckles' Run*. In the space of twenty minutes there is presented a boiled down play that contains nearly all the elements of a full grown piece. There is Billy Butts, the Bowery youth who drifts to the country and takes a position as assistant to the postmaster and country storekeeper. He meets and loves the simple, rustic maiden who is an orphan, and who has to work very hard for the crabbed old storekeeper. It does not take Billy long to find the usual tell-tale letter that shows the old man to be a villain of the deepest dye, and in a few seconds the girl is put on the track of her parentage, with a gold mine in the distance to make the outlook more rosy for the lovers as they start to take the train for New York. The village constable pops up now and then, so that Billy can confuse him with some of the latest slang, and of course Billy has to sing a song or two to make the play complete. Mr. Walsh gave a clean-cut and very amusing impersonation of a Bowery boy of the better class, and displayed a good voice to advantage. Mr. Lynch doubled as the storekeeper and the constable, and made a hit in both parts, while Miss Hooper was quite acceptable as the orphan girl. The sketch is neat and well put together and made a pleasing impression.

A Trial Performance.

Jane Elton, who used to play a little French girl in Emil Hoch's support very cleverly, started off on her own account last week at Keith and Proctor's 125th Street in a skit by Edward Locke entitled *A Trial Performance*. Three girls who call themselves the Three De Russes, have been given permission to try out an act in a vaudeville house. Two of the girls arrive at the theatre, and to their dismay the third member does not turn up. "Lis," the shy young female who does the scrubbing and cleaning around the theatre, is pressed into service, and with the aid of a wig and a costume is transformed into an "actress" in the space of a few seconds. The act proceeds to its conclusion in one, with "Lis" furnishing the comedy in contrast to the straight work of the other two. It was entirely due to the hard work of Miss Elton that the act made any sort of an impression, as it is loosely put together, and the bare material gives little scope for the performers. Miss Elton scored a personal success and proved that she is a comedienne of more than ordinary talent.

A Picnic for One.

Johnnie Stanley is featured with Gus Edwards' Blonde Typewriters in A Picnic for One, and deservedly so, as without him the turn would be as flat as a pancake. The scene is laid in an office in which six blonde girls are industriously striking the keys of as many typewriters. Johnnie Stanley, as the office boy, enters with a rush and proceeds to do things. He arouses the young women from their condition of lethargy, and from that time on carries the burden of the act on his able shoulders, assisted, of course, by his nimble feet. The songs follow in quick succession. They are "Dictation," "Flirtation," "Does Anybody Want a Blonde?" "School Days" and "We'll Be There." The "Blonde" song is the best of the lot, and as sung, danced and acted by Mr. Stanley and the girls scored a pronounced hit. The other songs were also well received, and the act on the whole made a favorable impression through Mr. Stanley's ceaseless energy.

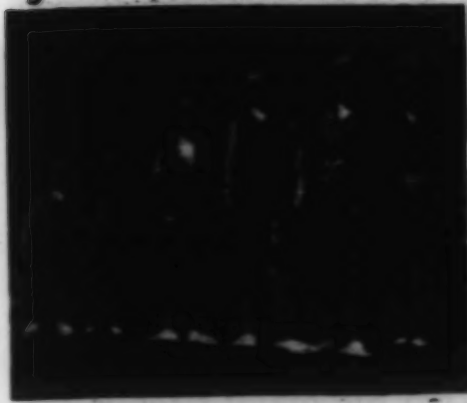
Songs and Imitations.

Mary Ann Brown is the plain, old-fashioned, homely, unstylish name of a young woman who made her first bow to New Yorkers last week at Keith and Proctor's Union Square. She is a pleasing young woman, with about a good deal of exuberance and unlimited self-confidence. She affects clothes and songs somewhat like those used by Vesta Victoria, and even indulges in the luxury of an easel upon which are displayed cards containing the names of her songs. The opening ditty was about Mary Ann Brown, and it was followed by one called "You Look Good to Me." The third song was a humorous thing at horseback riding. Miss Brown then appeared in a neat dress and announced that as imitations seem to be all the rage, she would offer a few of her own. She mentioned no names, but good guessers surmised that Fay Tipton, Vesta Victoria, Lillian Russell, Anna Held and George M. Cohan were being mimicked. There was a generous burst of applause, and Miss Brown responded with a French song with her American accent very much in evidence. Mary Ann Brown must be credited with a large sized hit. Even on one of the warmest afternoons of last week she was breezy and her good humor was so infectious that she aroused the weather-doped audience to something resembling enthusiasm.

Piano-Playing and Dancing.

Hilbert and Warren are "cocked" performers new to New York who showed a turn somewhat

BAILEY AND AUSTIN.



Above is a little snapshot of Bailey and Austin and their supporting company, arranged in the order of their size, from the smallest member to the tallest. The effect of the similar make-ups is extremely ludicrous, and when the whole company is "cutting up" at once the most hardened vaudeville patron is forced to relax in spite of himself.

different from others at Keith and Proctor's Fifty-eighth Street house. Their act is done in one, an upright piano being pushed on prior to their entrance. After a little inconsequential talk, one of the men leaves the stage and the other proceeds to attack the piano. He even used one of his feet to pound the keys, and fluted the theatre and the streets surrounding it with rapine. When he had finished his partner returned and went through a very original dance, with odd music played by the pianist. The talk in the act will stand a lot of improvement, but the dancing and piano work are excellent.

An Exhibition of Strength.

A new acrobatic and strong man act, the Wahlund-Tekla Trio, was introduced at Henderson's Coney Island Music Hall last week. The act had an attractive dressing, especially that of the woman in the combination, who appeared in a velvet Amazon suit. In feats of strength she seemed to possess the greatest endurance, and when she finished her work she was as fresh as at the start. The two men were exceptionally good, and the performance had a flattering reception from the audience.

The New Immensaphone.

The Immensaphone, with the trimmings, including an exposition of the act, was a prominent feature of Henderson's bill last week. Eight musicians appear before an attractive drop and play a number of selections, after which N. K. Cofforty, the baritone soloist, renders a pleasing song in a very good voice. Ida Reiter, trombone soloist, performs with considerable skill. The next scene shows the Immensaphone, which is introduced as one of the marvels of phonograph invention. After listening to the great volume of music that pours from the horn, the audience is treated to an exposition of the scheme, which shows the performers grouped in front of the horn, closely united so as to make a sounding board of the big brass affair, thus producing the same effect that was secured when the band played in the casing back of the horn. The audience enjoyed the act immensely, and especially the patriotic airs which are played with telling effect.

Singing and Dancing Trio.

A straight man, a comedian and a young woman compose the Smith-Bowman Trio, who made their first bow at Henderson's. They indulged in the usual assortment of songs and dances and made no impression out of the ordinary.

Clever Wire Performers.

The McNally Troupe of wire walkers were among the novelties at Henderson's. There are four people in the act—a woman, two men and a boy. One of the men is in clown dress and livened up the turn with some funny, but unoriginal, tricks. The feats of skill are well done and the act as a whole made a decided hit.

ALHAMBRA.

Elle Fay, Claude Gillingwater, Genaro's Band, and the Zingari Troupe Please the Harlemites.

Elle Fay, buoyant, irrepressible and as full of energy as ever, was the star of a bill that compared favorably with any of its predecessors. Miss Fay is in the same class as Eva Tanguay; it is not exactly what she does, but the way she does it, that causes the public to call her back so frequently and so insistently. Claude Gillingwater made his annual summer dash into vaudeville in his own farce, "The Wrong Man," in which he furnishes half hour of good, lively fun. He was assisted by Charles Fleming, Nina and May Lyn and Walter Hilliard. Genaro and his Venetian Gondolier Band played popular selections in a pleasing way, the eccentricities of the leader causing much amusement. The Zingari Operatic Troupe, managed by Alexander Bevan, presented Gypsy Life, which is well staged and capably sung. Raymond Finlay and Lottie Burke satirized their fellow players in a good natured way and pleased immensely. Good singing and amusing comedy are the features of Rogers and Deely's skit, "The Singer and the Valet." The other numbers were by Tascott, who has a very loud singing voice; the Belle-claire Brothers, splendidly built athletes; Sharp Brothers, expert dancers, and the vitagraph with new views.

AARONS SAILS FOR HOME.

Alfred E. Aarons, who has been in Europe for several weeks searching for acts for Klaw and Erlanger, sailed for New York on Friday last on the Kaiserin Augusta Victoria. Among the people engaged by Mr. Aarons are Maria La Bella, a Spanish dancer; Mlle. Murgere, a French chanteuse; Esmeralda, another Spanish artist; the Tschinn Maa Troupe of Chinese conjurers (nine people); Harry Lauder, Gus Elen, Mabel Sinclair, ventriloquist; Herty King, who does an act on the order of Vesta Tilley's; the Georgetya, acrobats, and Mlle. La Carmagne and company of five people, pantomimists and dancers. Mr. Aarons has also engaged twelve chorus girls from Paris and twelve from London for use in his own productions.

EMMA CARUS TO STAR.

On Friday last Emma Carus signed a contract with Cohan and Harris to star in the part of Mary in "Forty-five Minutes from Broadway," originated by Fay Templeton. Miss Carus has been popular in vaudeville for several years, and played Lady Penelope in Henry W. Savage's production of Woodland. During the summer she will sing in "The Follies of 1907" at the Jardin de Paris. The part of Kid Burns in "Forty-five Minutes from Broadway," formerly played by Victor Moore, has been given to Scott Welsh.

ELIZABETH THEATRE TRANSFERRED.

As announced in THE MIRROR several months ago, the lease of the theatre in Elizabeth, N. J., formerly known as Jacobs', has been taken over by Keith and Proctor. The lease was transferred by Weber and Rush, who secured the house from its former manager about three months ago. The Keith-Proctor lease was signed on Friday last. Extensive improvements will be made, and the theatre will be opened in the Fall with high-class vaudeville.

FIFTY-EIGHTH STREET.

Mr. and Mrs. Sidney Drew in Kenneth Lee's New Sketch—The Avon Comedy Four.

Mr. and Mrs. Sidney Drew in Kenneth Lee's new farce, Billy's Tombstones, have the best vehicle they have ever had for vaudeville purposes. The use of a set of false teeth as the basis of a plot shows Mr. Lee's originality, and his treatment of the theme is excellent. Of course, much of the success of the sketch is due to the cleverness of Mr. and Mrs. Drew. The rough and tumble methods of the Avon Comedy Four were very popular, and laughter was incessant throughout their specialty. Those who appreciate good Scotch fun were delighted with Peter Donald and Meta Carson in Alex. McLean's Dream. Refined, artistic and refreshing is the musical act of the Tobin Sisters, who look well, play with skill and dress with taste. Harry Laddell and Rosa Crouch are as brisk as two little bees and there was not a dull moment in their turn. La Veen and Cross, in their Roman sports and Pastimes; Viola Duval and her girls, and the motion pictures made up the rest of the list of good things. The house closed for the season on Sunday evening.

THIS WEEK'S ATTRACTIONS.

PASTOR'S.—James F. Kelly and Annie M. Kent, Dorothy Kenton, Louise Arnot and Tom Gunn, Great Christy and company, with Louise Wills, Goforth and Doyle, Reded and Hadley, Granville and Mack, John Freeman and company, Kane, Mlle. Wistana, Sadie O'Neill, Frank Dunn.

KEITH AND PROCTOR'S UNION SQUARE.—Rose De Haven Sextette, Cliff Gordon, Elton-Polo Troupe, Phil and Nettie Peters, Leah Russell, Eddie Mack and his Boys, Diamond and Smith, McKennie and Shannon, St. John and La Ferre, Kimball and Lewis, Lena McLouth, Tanna.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Eva Tanguay, Claude Gillingwater and company, Carlotta, Bobby North, Wilbur, Mack and company, Herbert Brooks, Willie Eckstein, the Boulders.

KEITH AND PROCTOR'S 125TH STREET.—Paul McAllister and company in German Lessons, Agnes Scott and company in The Red, Red Rose, Henri French, Welch, Francis and company, Young America Quintette, Al. H. Weston and company, Nora Kelly, Le Clair and Bowen.

ALHAMBRA.—Original Pony Ballet, Exposition Four, the Sunny South, Bounding Gordon, Ellie Nowlan Troupe, Cremation, Donald and Carson, Benah and Miller, Bert Earl.

HAMMERSTEIN'S PARADISE GARDENS.—The Pianophenda, Lind, Barnold's dogs and monkeys, Willie Pantzer Troupe, That Quartette, La Belle Blanche, Gus Edwards' School Boys and Girls, Collins and Hart, Rice and Prevost, Four Avolons, Sober, Sue.

WHITE RATS HOLD BIG "SCAMPER."

The White Rats held a very special "scamper" on Saturday night at their new "trap," and the affair was voted one of the most successful ever held by the organization. It is needless to say there was a very large attendance. The festivities began at eleven P.M., so that every rat in the city could be on hand, and lasted well into Sunday morning. The big number was a burlesque melodrama in two acts called The Stolen Cigarette, which was received with howls of laughter. A travesty on the Fays, with Junie McCree and Bert Leslie as "mind readers"; George Evans imitated Sober Sue by declining to laugh at anything; Harry Walters, the Bison City Quartette, William McCart, and Major Doyle also helped in the fun-making. The affair was arranged in honor of Timothy D. Sullivan, who was not present, but his absence put no damper on the rats, who know how to enjoy themselves when they go about it. At the "scamper" announcement was made of the annual outing, which will be held at Ulmer Park on Thursday, July 25. It will wind up with a dance at the Rats' clubhouse.

PAIN'S FIREWORKS AT MANHATTAN.

Pain's Fireworks Amphitheatre at Manhattan Beach was, June 26, the scene of the best performance ever given in the twenty-eight years of its identification with the annual exhibition given by Mr. Pain. The fact that this will be the last season at Manhattan prompted the management to make a fitting climax to a long and popular record. Sheridan's Ride and the battle of Cedar Creek were given with such realism that every one present was roused to enthusiasm. The action of the troops and the encounter of the Monitor and the Merrimack embodied a wonderful spectacle of action. Pyrotechnic art was displayed at its highest. A number of acrobatic features are included in the performance.

CLUB FOR ENGLISH PLAYERS.

A movement was started at Keith's Theatre in Philadelphia a few days ago looking toward the establishment in New York city of a club, the membership of which will be confined to English actors, actresses and vaudeville artists. The idea was suggested by Cecelia Loftus, and was enthusiastically endorsed by William Galpin, Herbert Cyril, Charles Fleming, Nina and May Lyn, Ida Crispi and the six members of the Dunedin Troupe. Circulars have been sent out to the Lambs, the Players and other clubs calling attention to the plans of the promoters, and it is expected that the club will have a permanent headquarters in a few weeks.

CIRCUS EMPLOYE KILLED.

Harry Parrish, assistant superintendent of properties of the Ringling Brothers' Circus, fell from the top of the main tent to the ground and was killed just before the evening performance in Albany, N. Y., on Monday, June 24. Parrish was in the act of adjusting some of the rigging when he lost his balance, fell and struck on his head, sustaining a fracture of the skull and internal injuries. He was removed to St. Peter's Hospital, where he died an hour later. Parrish was twenty-seven years old, unmarried and had been with the circus for some time. The management of the circus shipped his body to the home of his mother at Canton, Ohio.

WILLIAM MORRIS INCORPORATED.

The William Morris Amusement company of New York was incorporated at Albany, N. Y., on June 26. Having a capital of \$250,000, this company is organized to own and manage vaudeville theatres and other places of amusement, to engage performers, especially vaudeville artists, and to do everything necessary to carry on a general theatrical business. The following are named as directors: William Morris, New York; W. S. Sinclair, Sea Gate, L. I.; W. C. Littlejohn, Brooklyn, N. Y.

LIVING STATUES BARRED.

The London County Council on Tuesday last discussed the question of living statues which have been a music hall craze for several months. After long arguments on both sides, the Council voted that the exhibitions are undesirable. The decision does not mean a sweeping condemnation of the statues, but it is inferred that managers who do not cut out the exhibitions will incur the displeasure of the Council and will not have their licenses renewed.

WILLIAMS SECURES VESTA TILLEY.

Percy G. Williams was in London when last heard from. He will be back in New York in a few days, when he will have several announcements to make. The most important engagement made on his trip was that of Vesta Tilley, who has always enjoyed immense popularity under his management. Miss Tilley will come over next season for a few weeks, with one of those contracts for which Mr. Williams is famous.

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Nobletts and Marshall—Crystal, Milwaukee, 1-6.
Norina, The—Paragon Park, Boston, 1-6.
North, Baby's—The, 2-23, 2-24.
Nones, The—Grand, Pittsburgh, 1-6.
Nowak, Casuar—Chestnut St., Phila., 1-6.
O'Brien, Hazel and Lawrence—Music Hall, Brighton,
Ireland, 1-6.
O'Connell and Golden—Turff-race Gardens, Denver,
June 30-6.
O'Hara and Wrisson—O. E. Wellston, O., 1-6.
O'Hara, Tom—Orch., Martha, 1-6.
O'Hell, Sallie—Pastor's, N. Y., 1-6.
O'Hona, Four—Henderson's, Coney Island, 1-6.

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AMATEUR NOTES.

The girls of the Choral Society of the Wadsworth High School, New York, gave on June 21 a delightful musical entertainment. The program was made up of choruses and part songs. The society, led and accompanied by Miss Morris, the musical teacher of the Wadsworth Annex. Five girls, the Misses Flower, Sandheim, Percy Curry, and McIntyre, played a quintette for violin. Marie Hancock in her solo exhibited a wide range of melody. Clara Klotz played on the violin beautifully.

The Junior Class of the Pacific University gave at the Seattle, in Portland, Ore., in June dramatic production of "The Prince of the Gods." The story, which is based upon early Indian history in Oregon, was dramatized by Professor Orr. As Wallula Miss W. R. Heidebrecht a distinct hit. The cast was: Heidebrecht, S. B. Lawrence; Tobolsky, E. M. Silverman; Tloum, R. A. Isley; Mishlah, C. D. Mason; Tloum, G. A. Clapp; Snodgrass and Kanyah, D. I. Alter; Cecil Gray, H. R. Amston; Wallula, Miss W. R. Heidebrecht; Caran, Miss F. R. Clapp; Chomoch, Miss W. E. Gwynn; child, A. A. Kirkwood, C. A. Allen, J. R. Ward, W. E. Jensen, D. A. Moley, A. C. Allen, L. L. Hope, A. Robinson, A. A. Wagner, E. S. Payne, L. L. Gardner, B. H. Becker, A. F. Child, and D. C. Brown; assistant, L. L. Marshall, C. F. Koch, V. R. Abraham, R. I. Abraham, and G. L. Briedwell.

A strikingly successful performance of "The Stoops to Conquer" was given by the Senior Class of the Washington State University in Seattle on June 14. Marguerita Stroh as Kate Hardcastle carried off the honors. Others in the cast were: Donald Collins as Sir Charles Marlowe, Raymond Goodrich as Young Marlowe, William Sander as Mr. Hastings, Horace Dealing as Mr. Hardcastle, Walter McLean as Tony Lumpkin, Henry Cox as Dizzney, Betty Jaxthelmer as Miss Neville, Mayme Lucas as Mrs. Hardcastle, and Winifred Johnston as the Maid.

A one-act drama taken from Shakespeare's "King Lear" was given as part of the graduation exercises of the South Boston High School on June 19. The principal role of Cordelia was taken by Mary J. Lindsay.

Professor W. T. Moss' cantata, "The Coming of Ruth," was sung on June 21 at the Opera House, Luck Haven, Pa. Sam Luck who sang the music for Moss, gained great applause. Clara Bacon as Ruth and Olive Mills as Orpah were proficient. The other principal parts were as follows: Tama, sung by Lola Drucker; Leah, by Amy Rickard; Deborah, by Mrs. L. G. Boucher; Elizabeth, by George Mader; Mahlon, by John Law; Chilton, by Ralph Harshah, and Barak, by Professor J. W. Loder. The entertainment was given by the First Evangelical Church.

Jack and the Beanstalk was cleverly presented at the Third Ward School Auditorium, in Pittsburgh, to a large audience. An excellent cast included: William Nevill Shaw as Jack, Anna McNaughton as Mary, Sherwood Garfield as the King's Jester, Elizabeth Overbeck as Little Miss Muffet, Lena Ogden Courtney as the Fairy Queen, Elizabeth Brady as the Rose Maiden, Mrs. Courtney as the Fairy Queen, and W. Dean Briggs as Shaggy.

In Institute Hall, Philadelphia, on June 22, Nan Darrow, Blanche Boone, and Miss Minnie Boney, assisted by Messrs. Monroe, Parrel, and Harbrick, gave a delightful entertainment for charity. The programme consisted of recitations, dances and three sketches: "Midnight Courtship," "The Quiet Family," and "The Triumph of Pauline."

At the Wheeler Opera House, Aspen, Colo., on June 2, the class of '37 of the Aspen High School presented "A Scrap of Paper." The cast was composed of Maurice Madden, Fred Conneland, Charles Magee, Norman Sullivan, Michael McKenna, James Kenny, Emma Brown, Olive Carr, Clara Mellor, Floretta Lamb, Henrietta Holtzner, Hazel Buchanan, and Manager Ralph Shaw.

At the Majestic Theatre, Brooklyn, the annual entertainment of St. Francis College was given on June 4. The play presented was "The Merchant of Venice," which was used as a class study for the past term by the students who appeared in the cast. Brother Vincent was very proud of the result of his work with the boys, and the audience showed its appreciation by hearty applause. The theatre was well filled, and the play went along smoothly without a hitch. Peter K. Kellner, who appeared as Shylock, made a strong impression. The rest of the cast was: Duke of Venice, James T. Rogers; Prince of Arragon, Edward A. Hoffman; Prince of Morocco, Leo J. Hickey; Antonio, Sylvester J. Lyons; Bassanio, John F. Donnelly; Solanio, William F. Kieley; Shalot, Christopher T. Molloy; Gratiano, William E. Hensberger; Lorenzo, Lester A. Mullen; Tubal, William V. Morris; Launcelot Gobbo, James B. Macklin; Old Gobbo, Bartholomew J. Hunkins; Leonardo, Joseph P. Connolly; Portia, Francis A. J. Woods; Bianca, John J. Bellly, and Jessica, William L. Connell.

The 1937 class of the Eastern High School gave, on June 14, in Baltimore a pleasurable presentation of "The Mikado." As Nanki Pook Nellie Storms was very fetching. The three little maids, Yum Yum, Pettit Hug and Pegg Be, were admirably portrayed by Mary Geraldine Strible, Estella E. Bohman, and Susie May Edwards, respectively. Lilli Fitzburger did excellently with the role of Koko and Dorthena E. Blane as Pook Bah was very humorous. Gertrude Clark as Katisha, Elizabeth Bohman as Fish Tush, Edna Lane as the Mikado, and Nellie McElaine as Nee Bau were all satisfactory. May Muffy conducted.

The Sock and Buskin Dramatic Club, of Lafayette College, gave, on June 15, at Able Opera House, Easton, Pa., a presentation of "When Lafayette Was Young," an original two-act musical comedy. Written by Thomas E. Donahue, of Philadelphia, who has written books and lyrics and personally staged the Lafayette shows for seven seasons. A capable cast and chorus participated in the comedy, which had seventeen musical numbers. The cast was: William J. Pettey, Frederic Wheeler, Burton Hotchkiss, Markley Stevenson, R. W. Glover, H. L. Buckley, C. L. Albert, C. P. Maxwell, A. A. Blischer, W. F. Downes, R. L. Logan, and George Darsie. The piece was written in honor of the seventy-fifth anniversary of Lafayette's founding, and the two acts showed the periods of 1837 and 1907.

A delightful performance of "A Midsummer Night's Dream" was given in Fairmount Park, Philadelphia, on June 17, by the pupils of the Wharton School. Played out of doors by these young people, the play had unusual charm. Minnie Sackis, Martha Truman as Queen of the Fairies, and Vivian Seal as Puck. Among the others who took part in the play were: Lyander, Sophie Barsh; Demetrius, Laura Hain; Oberon, Bessie Kauser; Bottom, Dora Tobias; Puck, Florence, Eva Lohrwick; Cobweb, Lillie Cohen; Mord, Anna Moss; Mustard Seed, Pauline Gross, and Indian Boy, Cecilia Koplan. The play was arranged by Bessie Kanter and staged by Martha Treeman.

Girls of the High School in Lynn, Mass., gave an operetta at the High School Hall on June 14. The girls' Glee Club had charge of the piece, which was called "A Day of Reckoning." The principals in the play were Marion Blake and Mabel Williams, who as Madame Epinard, French governess, and as Clodovella, scored hits. The cast was: Miss Joseph, Mildred Brown; Madame Epinard, Marion Blake; Amy Fibbe, Clodovella, Mabel Williams; Clara Wilkins, Ada Alexander; Prince, Ralph Minotti; Sarah Ann, Marion Eldridge; Sophronia Spivins, Helen McLean; Martha Higgins and Carry Jackson, sisters, Helen Frost and Eva Cummings; Providence, Planchette, Mary Murphy; Rose Jennings, fairy godmother, Beth Richards; Mrs. Jarvey, Margaret Quint; servant, Barbara Poole.

The members of the graduating class of the Pennsylvania College for Women gave, on June 8, in Pittsburgh "Guinevere," a play in four acts, with scenes adapted from the "Idylls of the King" and "Morte D'Arthur." The cast was as follows: King Arthur, Clara Niebaum; Lancelot, Bessie Johnson; Merlin, Mary McKee; Mordred, Madge Spruill; Guinevere, Edith Allison; Enid, Ellen McKee; Vivien, Grace Stevenson; Abbeys, Mary McKee, and Norrie, Ellen McKee.

The girls of the graduating class of the University of Michigan gave on June 19 a play based on Jane Austen's "Pride and Prejudice." The rehearsal were under the direction of Mrs. William Hoffmann. The piece was a great success. The cast of characters was as follows: Mr. Darcy, John; Mr. Bingley, Hazel Hill; Colonel Fitzwilliam, Rena Mosher; Mr. Bennett, Florence Carey; Mr. Collins, Marie Strehbert; Sir William Lucas, Helen Mead; Colonel Forster, Ellen Root; Mr. Wickham, Lella Avery; Mr. Deany, Louise Vissal; Harriet, Ruth Elmer; Bennet, Adelaide Hunter; Jane, Margaret Dresser; Elizabeth, Berenice Gallagher; Lydia, Louise Redmond; Lady Lucas, Mabel Tunney; Charlotte Lucas, Ethel Strehbert; Miss Bingley, Bessie Cass; Lady Catherine, Dy Henry; Helena Duschak; Hill, Mabel Tunney; Martha, Edna Rauch.

On June 19 at Dawson's Grotto, Philadelphia, the Boothtown Dramatic Art School presented two plays, "My Wife's Visitors" and "Married Life." In the first the principal roles were taken by Ferres Lord, Izzy A. Child, David Labor, R. B. Rayman, and Richard Lewis. The cast of the second included: William F. Godfrey, Harry A. Pohl, George Morris, Robert B. Rayman, Eugene F. Merrill, Viola Green, Adele Kellins, Ruby Ravello, Bertha T. Stewart, and Edith Gorman.

The Colonial College Stock company, composed of pupils from the Colonial College of Dramatic Arts, with Messrs. Scholastic and Scholastic, and Clement Scott's drama in one act, "The Cape Mail," at Potter Hall, Boston, on June 28. The performance will be under the direction of H. Fa Belle, assisted by Edith Mayo.

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